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FOR ADVANCED STUDIES.





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MATTHIÆ'S
GREEK GRAMMAR

ABRIDGED FOR SCHOOLS

BY CHARLES JAMES BLOMFIELD, DD.,
LATE BISHOP OF LONDON.

AN ENTIRELY NEW AND ENLARGED EDITION

By EDM. S. CROOKE B.A.

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PREFACE TO THIS EDITION.

THE English Abridgement of Matthiæ's Greek Grammar was originally made by the late Dr. Blomfield, Bishop of London, and was subsequently revised and altered, in the course of several editions by the Rev. J. Edwards M. A., for many years Second-Master of King's College School.

The essential changes now made in the book are these.

1. The short treatise on Quantity, which even in Matthiæ's large Grammar is very imperfect, has been altogether omitted.

2. So has the tabular list of Variations of the Dialects in Single Letters.

3. The collection of Rules for Accent at the end of the book, has been broken up, and the rules distributed over those parts of the Grammar to which they respectively

apply. Rules for the accentuation of the Nominative Case have been added.

4. The Syntax has been re-written in a more natural and methodical order.

5. The Second Perfect and Pluperfect have been transferred from the Middle Voice to their more proper place in the Active.

6. The absurdities of an Imperative and Conjunctive Imperfect and of an Imperative and Conjunctive Pluperfect, have been done away with.

Of other alterations it is sufficient to say, that many pages of superfluous matter have been cut out, a vast number of corrections has been made, and a large body of supplementary information, carefully digested and verified, has been introduced from the best grammatical authorities within my reach. I feel bound more particularly to acknowledge the assistance I have derived from Jelf's Greek Grammar and Veitch's Greek Verbs. The guidance of the latter in all questions of difficulty connected with the Verb, has been most valuable. A work of patient investigation and learned labour, of sound judgement and cautious criticism, it has the merit, unfortunately very rare

in books of Greek grammar or philology, of being thoroughly trustworthy, and may well be considered one of the most scholarly volumes which the Oxford press has ever brought out.

It is hoped that this Grammar in its present shape may be found to answer two purposes, that of a useful introduction to the study of Greek, and that of a sufficient book of reference for all but very advanced students. That it should be free from errors, it would be folly to expect: but I can honestly say that great pains have been taken to make it so. Whatever be its *deficiencies* of information, I have done my best to ensure that nothing may be learned from it which would have to be unlearned afterwards.

E. S. C.

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 *The attention of beginners should be confined to the larger type, and even of this, it will be advisable to omit much, in going through the Accidence for the first time.*

A GREEK GRAMMAR.

In the Greek alphabet are twenty-four letters;
seventeen consonants, and seven vowels.

Capital.	Small	Pronun-	Names.	Capital.	Small	Pronun-	Names.
Letter.	Letter.	ciation.		Letter.	Letter.	ciation.	
A	α	a	Alpha	N	ν	n	Nu
B	β	β	Beta	Ξ	ξ	x	Xi
Γ	γ	g hard	Gamma	Ο	ο	o short	Omicron
Δ	δ	d	Delta	Π	π	π p	Pi
E	ε	e short	Epsilon	P	ρ	ρ r	Rho
Z	ζ	dz	Zeta	Σ	σ	σ* s	Sigma
H	η	e long (the Engl. ee)	Eta	T	τ	t	Tau
Θ	θ	th	Theta	Υ	υ	u	Upsilon
I	ι	i	Iota	Φ	φ	ph	Phi
K	κ	k	Kappa	X	χ	ch hard	Chi
Λ	λ	l	Lambda	Ψ	ψ	ps	Psi
M	μ	m	Mu	Ω	ω	o long (as in the Engl. old)	Omëga.

Vowels.

Of the vowels, η and ω are *long*, ε and ο are *short*, and the remaining three, α, ι, υ, are *doubt-*

* The latter is the *final* form of the letter i. e. the form to be used at the end of a word.

ful, that is, *long* or *short* according to circumstances.

Diphthongs.

The proper diphthongs are αι, αυ, ει, ευ, οι, ου, the improper ς, η, φ, ηυ, ωυ, υι.

The latter are thus pronounced, *ā, ē, ō, eu, ō, wi*, the ι being silent in ς, η, φ. When capitals are used, this ι is no longer subscribed, though still mute, ΑΙ, ΗΙ, ΩΙ, Αι, Ηι, Ωι.

The *Diæresis*, or separation into syllables, of vowels that would otherwise form a diphthong, is denoted by two points placed over the second vowel; as ἀϊσσω.

Breathings.

Every word beginning with a vowel has over that vowel either a *rough breathing* (the same in power as an English *h*), marked like a reverted comma ('); or a *smooth breathing* (lenis), marked like a comma (').

When a word begins with a diphthong, the breathing is placed over the second vowel of the diphthong; as οὐρανός, εὔδω.

At the beginning of a word, υ, whether by itself or in a diphthong, always (except in some dialectic forms) takes the *rough* breathing; as, εὐδωρ, υἱός.

Ρ at the beginning of a word has always the *rough* breathing, and answers to *rh*; as, ῥόδον.

When ρ is doubled in the middle of a word, the lenis, according to many grammarians, is

to be placed on the first, and the aspirate on the second ρ; as, ἀρρενικός, ἔρρεον.*

Consonants.

The consonants are divided into *semivowels*, *mutes* and *double consonants*.

1. The *semivowels* consist of the *liquids* λ, μ, ν, ρ, and the *sibilant* σ.

2. The *mutes* are:

π, κ, τ, *smooth mutes*.

β, γ, δ, *middle mutes*.

φ, χ, θ, *aspirated mutes*.

3. The *double consonants* are formed by the combination of a *mute* with the *sibilant* σ, and are ζ, ξ, ψ, equivalent to δσ, κσ, and πσ respectively.

The consonants are also divided according to the organs of pronunciation into

Gutturals (formed in the throat) γ, κ, χ.

Labials (formed by the lips) β, π, φ, μ.

Linguals or *Dentals* (formed by the percussion of the tongue against the teeth) δ, θ, τ, λ, ν, ρ, σ and ζ.

One *guttural-dental* ξ.

One *labial-dental* ψ.

Γ, before γ, κ, ξ, χ, is sounded like ν; as: ἄγγελος, ἔγχος, ἄγκων, ἄγχω, ἄγξω.

* *Obs.* The most ancient Greeks had a character called the *Digamma* (double gamma), from its form F, the pronunciation of which is not exactly ascertained, but seems to have been the same as that of the Latin *V*; as: Φοῖνος, *vinum*, ὄφεις, *ovis*.

Accents.

Accents are of three kinds; the acute, thus (´), the grave, thus (`), and the circumflex, thus (ˆ).

If the acute accent fall on the last syllable of a word, that word is said to be *oxytone*; if on the last syllable but one, *paroxytone*; if on the last syllable but two, *proparoxytone*.

If the word be circumflexed on the last syllable, the word is said to be *perispomenon*; if on the last syllable but one, *properispomenon*.

If a grave accent, either marked or understood, fall on the last syllable, the word is said to be *barytone*.

Punctuation.

The marks of punctuation in Greek are these: — 1. The Comma (,); 2. The Colon (:); 3. The Full stop (.); 4. The Note of Interrogation (?).

Crisis.

Crisis is the union of two vowel sounds, in different words, into one sound; as, τὰ ἑμὰ, καὶ αὐτός for καὶ αὐτός, ταῦτά for τὰ αὐτά, καὶ εἴτα for καὶ εἴτα.

If the latter word be aspirated, the soft consonant of the preceding word is changed into the corresponding aspirated consonant; as χαῖτερος for καὶ ἕτερος.

The mark (´) over the new vowel or diphthong formed by the crisis is called a *coronis*.

Obs. The ι is subscribed only when there is an ι belonging to the latter of the coalescing syllables.

Contraction.

Contraction is the union of two vowel sounds into one, in the same word; as, φιλέω, φιλω̃.

Elision.

When a word ends with a vowel, and the next word begins with one, the final vowel is often replaced by an apostrophe; as, παρ' οἴκου.

If the second word begin with an aspirated vowel or diphthong, the preceding soft consonant will be changed into the corresponding aspirated one; as, ἐφ' ἡμῖν.

Annexed Letters.

To plural datives, and the third persons of verbs in ι or ε, and to some adverbs, ν is often added, if the following word begin with a vowel; as, ἔτυψεν αὐτόν.

This also takes place in Attic prose at the end of a sentence, and the poets frequently use this ν before initial consonants as a metrical convenience. Οὔτω, μέχρη and a few other adverbs take ς paragogic, and οὐ becomes οὐκ before a smooth, οὐχ before an aspirated initial vowel.

Dialects.

The principal dialects of Greece were the Attic, the Æolic, the Doric and the Ionic.

From a fusion of these, in which Attic preponderated, arose about the time of Alexander the Great a new form of the language, called

the Common Dialect. A modification of this was the Alexandrine* or Hellenistic Greek.

The Epic or Homeric is that form of the language which is found in the oldest Greek poetry, that of Homer and Hesiod.

Quantity.

Every circumflexed syllable, every syllable arising from contraction, every syllable containing a long vowel or diphthong, and every syllable containing a doubtful vowel which is shown (by the derivation or inflection of the word in which the syllable occurs) to be intrinsically long, is said to be *long by nature*.

A doubtful or short vowel before two consonants or a double consonant, becomes *long by position*.

But when the former consonant is a smooth or aspirated mute and the latter consonant a liquid, or when the former is a middle mute and the latter the liquid ρ , the preceding vowel, if short by nature, becomes *common*. This however does not hold good in compound words where the mute belongs to the first component and the liquid to the latter component of the word, as $\epsilon\kappa\text{-}\lambda\epsilon\gamma\mu\alpha$.

One vowel before another in Greek words is *not necessarily short by position*, as in Latin prosody.

* So called from the city of Alexandria in Egypt, the chief seat of Greek learning in the time of the Ptolemies.

General Laws of Accentuation.

The Accent, like the breathing, is placed over the second vowel of a diphthong, as πρεῦδε.

A syllable not having an acute or circumflex accent, takes a grave accent, but this is actually marked only when an oxytone becomes from its position barytone.

The following words are *atonic* i. e. *without accent*, εἰ *if*, εἰς or ἐς, ἐκ or ἐξ, ἐν, ὁ *the* with its fem. ἡ and pl. masc. and fem. οἱ, αἱ, and the conjunction or relative adverb ὥς.

The position of the accent is determined by reference to the end of a word — it may fall on the last syllable, the last but one or the last but two; and to this retrospective principle in accentuation are due such technical terms as *to retract the accent*, *to throw back the accent*, meaning *to put it further from the end* i. e. *move it forward in the word*.

If the ultima is long in quantity, the acute cannot stand further back than the penult, and the circumflex can only fall on the ultima itself. If the ultima is short, the acute accent may fall on the antepenult, and the circumflex on the penult.

Obs. For the purposes of accentuation, the long finals -οι, -αι, and final syllables ending in a vowel and ξ or in a vowel and ψ (unless that vowel be ω or α naturally long), are generally to be reckoned short in quantity.

If a penult long by nature, followed by a short final, receives an accent, that accent is

always the circumflex. The majority of dissyllabic words which fulfil this condition of quantity, receive an accent on the penult, and are therefore *properispomenon*.

When contraction takes place, the circumflex is placed over the new syllable, only if the former of the two vowels thus contracted had an acute accent in the uncontracted state of the word, or one of them already had the circumflex. Thus φιλέω, φιλῶ, but ἐφίλειον, ἐφίλου, φιλεόμεθα, φιλούμεθα; μναῶν, μνῶν.

Enclitics do not generally, as in Latin, attach themselves to the words which they follow, but transmit their accents to these according to certain rules to be explained hereafter.

For convenience, we shall consider all words *regular* in point of accent, which

1. If dissyllables with a naturally long penult and short ultima, are *properispomenon*.
2. If not such dissyllables, take the *acute* accent, and throw it back as far as the quantity of the final syllable will permit.
3. In a state of contraction, conform to the rule above laid down.

Numbers and Cases.

There are *three Numbers*, the *Singular*, *Dual**, and *Plural*; and in each number *five Cases*, *Nominative*, *Genitive*, *Dative*, *Accusative*, *Vocative*.

* The most ancient Greek language had no dual.

THE ARTICLE.

There is in Greek *one* Article, definite in sense, which is thus declined:

SINGULAR.			
	Masc.	Fem.	Neut.
Nom.	ὁ	ἡ	τό
Gen.	τοῦ	τῆς	τοῦ
Dat.	τῷ	τῇ	τῷ
Acc.	τόν	τήν	τό
DUAL.			
N. A.	τώ	τά	τώ
G. D.	τοῖν	ταῖν	τοῖν
PLURAL.			
Nom.	οἱ	αἱ	τά
Gen.	τῶν	τῶν	τῶν
Dat.	τοῖς	ταῖς	τοῖς
Acc.	τούς	τάς	τά.*

* *Dialects.*

SINGULAR.			
Nom. ἡ	Dor. ἄ		
Gen. τοῦ	Dor. τῶ	Ep. τοῖο	
Gen. τῆς	Dor. τᾶς		
Dat. τῇ	Dor. τῃ		
Acc. τήν	Dor. τάν.		
DUAL.			
N. A. τά	Att. τώ		
G. D. ταῖν	Att. τοῖν.		
PLURAL.			
Nom. οἱ	Dor. τοῖ	Attic τοῖ (very rare).	
Nom. αἱ	Dor. ταί		

SUBSTANTIVES.

There are *three* declensions of substantives:—

The *first* declension ends in -α or -η feminine; in -ας or -ης masculine.

The *second* declension ends in -ος or -ως masculine or feminine; in -ον or -ων neuter.

The *third* declension has various endings and genders.

Obs. In all the declensions, the dative in all three numbers is characterized by an ι in the ultima. But in the singular of the first and second declensions this ι is *subscribed*.

GENERAL RULES OF GENDER.

There are three genders in Greek, *masculine*, *feminine* and *neuter*.

Many words are sometimes masc., sometimes fem., according as they signify males or females, such as βούς. These are said to be of *common* gender.

Others are indifferently masc. or fem. without any variation in meaning. Such are said to be of *doubtful* gender.

Words are of *epicene* gender, which are used some as masculine, and some as feminine, to

Gen. τῶν	Dor. τᾶν	Ep. τᾶν
Dat. τοῖς		Poet. τοῖσι
Dat. ταῖς		Poet. τῇς, τῇσι, ταῖσι
Acc. τούς	Dor. τός	Æol. τός.

denote certain animals *generally*, without particular reference to sex.

Obs. All words that end in -ον (or, in the Attic declension, -ων) in the nom. sing. are neuter, whatever be their signification.

Masculine. — Words signifying male creatures, months, rivers, winds.

Feminine. — Words signifying females, countries, islands, cities, plants.

Except names of cities ending in -εύς, -ης, -οῦς and (pl.) -οι, and some of those in -ας, -ος (gen. -ου) and -ων, which are masc., and those ending in -ος (gen. -εος), which are neuter; and the following names of plants — ἐρινεός, χισσός, κύτισος, λωτός, φελλός, φοῖ-νιξ, all masc., κέρασος, κόμαρος, κότινος, πάπυρος, all of doubtful gender.

Neuter. — Names of fruits and products of plants, names of letters.

Except those in -ος of the second declension, which are feminine, though καρπός itself is masculine.

THE FIRST DECLENSION.

GENDERS.

The first declension ends in -α or -η feminine, and in -ας or -ης masculine.

RULES.

1. Nouns of the first declension ending in -α after a vowel or a ρ, make the genitive singular in -ας, and the dative in -ᾱ; as,

Nom. ἡμέρα, <i>a day</i> ,	Gen. ἡμέρας
Nom. σοφία, <i>wisdom</i> ,	Gen. σοφίας

In some proper names also *z* is retained; as,

Nom. Λήδα, <i>Leda</i> ,	Gen. Λήδας
Nom. Φαιάκη, <i>Phaëla</i> ,	Gen. Φαιάκης

Otherwise the genitive is in *-ης* and the dative in *-ῃ*; as,

Nom. Μύσα, <i>Musa</i> ,	Gen. Μύσης
Nom. Πηνελόπη, <i>Penelope</i> ,	Gen. Πηνελόπης

2. Nouns in *-ης* and *-ας* generally form the vocative by rejecting *ς*; as,

Nom. Ἀχαιῆς,	Voc. Ἀχαιῆ
Nom. Πηλεΐδης.	Voc. Πηλεΐδ
Nom. τρώας.	Voc. τρώε

But nouns in *-της*, national names in *-ας*, and substantives compounded of μέτρον, *I measure*, πωλέω, *I sell*, τρίβω, *I rub*, form the vocative in *-αι*; as,

Nom. προφήτης, <i>a prophet</i> ,	Voc. προφήτα
Nom. Σκύθης, <i>a Scythian</i> ,	Voc. Σκύθα
Nom. Πέρσης, <i>a Persian</i> ,	Voc. Πέρσα
Nom. γεωμέτρης, <i>a geometer</i> ,	Voc. γεωμέτρα

3. This declension has also some contracted words, which are declined like the preceding forms; as,

Nom. γῆ,	Gen. γῆς
Nom. γαλή,	Gen. γαλής
Nom. μῆ,	Gen. μῆς
Nom. Ἑρμῆς,	Gen. Ἑρμοῦ

EXAMPLES.*

τιμή, *honour* (fem.); Μοῦσα, *a muse* (fem.); ἔδρα, *a seat* (fem.).

SINGULAR.

Nom. τιμή	Μοῦσα	ἔδρα
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* *Dialects.*

Obs. 1. The Ionic dialect changes the long α into η; and sometimes, though seldom, the short α; as, σοφίη, *wisdom*, ἡμέρη, *a day*, κνίσση, *savour*, Μίδης, *Midas*; the Doric changes η into α; as, δεσπότης.

Obs. 2. The genitive plural of this declension was originally in -έων or -άων. Both forms occur in the old Epic language used by Homer. The Ionians retained the termination in -έων; the Æolians that in -άων (whence the Latin genitive in -*arum*). The termination -έων was contracted by the Attics into -ῶν, and -άων by the Dorians into -ᾶν.

Obs. 3. The old terminations of the gen. sing. of words in -ας and -ης were -εω (one syllable) and -αο (whence by the addition of ν the gen. plur. was formed), as for example, Ἄλτης, gen. Ἄλτεω or Ἄλταο. This -εω was retained in Ionic Greek. From -εω (anciently -εο) was formed the Attic gen. in ου. From -αο came the Doric -α, which the Attic also retained in certain proper names, and some other nouns; as, Καλλίας, Καλλία; ὀρνιθοθήρας, ὀρνιθοθήρα; βορῶς, βορῶ.

Obs. 4. Instead of -ης and -ας, the Æolic termination was -ᾶ, as, μητιέτα, *counsellor*. This is frequent in Homer. Hence in Latin *poeta, cometa*, from the Æolic ποιήτα, κομήτα.

Obs. 5. The accusative singular and plural of words in -ης the Ionians made in -εα, and in -έας; as, δεσπότης, *a master*, δεσπότεα, δεσπότεας; in Æolic, the acc. pl. was in -αίς.

Obs. 6. The Ionians made the dat. plur. in -ησι; Homer has mostly -αῖσι or -ησι; Attic poets frequently use -αῖσι, and even some Attic prose-writers.

Gen. τιμῆς	Μούσης	ἔδρᾱς
Dat. τιμῇ	Μούσῃ	ἔδρᾳ
Acc. τιμὴν	Μοῦσαν	ἔδρᾱν
Voc. τιμή	Μοῦσα	ἔδρᾱ

ἄρότης, *a ploughman* (masc.); νεῶνις, *a youth* (masc.);
'Ατρείδης, *son of Atreus* (masc.).

SINGULAR.

Nom.	ἄρότης	νεανίας	'Ατρείδης
Gen.	ἄρότου	νεανίου	'Ατρείδου
Dat.	ἄρότῃ	νεανίᾳ	'Ατρείδῃ
Acc.	ἄρότην	νεανίαν	'Ατρείδην
Voc.	ἄρότᾱ	νεανίᾱ	'Ατρείδῃ

The Dual and Plural of all words are declined according to one form:

DUAL.

N. A. V.	τιμᾶ
G. D.	τιμαῖν.

PLURAL.

N. V.	τιμαί
G.	τιμῶν
D.	τιμαῖς
A.	τιμάς.

Quantity.

The general rule for the Sing. Nom. is that the termination *-a pure* is long, and *-a impure** short, but that *-pa* is long.

* *Pure* i. e. preceded by a vowel. *Impure* i. e. preceded by a consonant.

The chief exceptions are —

1. Words in -ειᾶ and -οιᾶ derived from adjectives in -ης and -ους; as ἀλήθειᾶ, εὐνοιᾶ.
2. Dissyllables (and some proper names) in -αιᾶ.
3. Fem. forms in -ᾶ longer by a syllable than the corresponding masc.; as ψαλτῆς, ψάλτριᾶ; βασιλεὺς, βασίλειᾶ *queen*.
4. Words in which the -ρα is preceded by ρ, ῥ or any diphthong but αυ; as Κίρρᾶ, γέφυρᾶ, μοῖρᾶ.

The termination -ας is in all cases long, and so is the -α final of the dual.

The acc. sing. follows the quantity of the nominative. The voc. sing. follows the quantity of the nom., except that the voc. in -α from nom. in -ης is always short.

Accent.

In all declensions of substantives, the accent for the most part remains on the syllable accented in the nom. sing., so far as the laws of accentuation will permit.

In the First Declension, however —

The gen. pl. is always perispomenon, except χρήστων, ἐτησίων, χλούνων from χρήστης, ἐτησίαι, χλούνης.

Oxytones become perispomenon in the gen. and dative of all numbers.

The word δεσπότης throws back its accent in the voc. sing., δέσποτα.

Accent of the Nominative Singular.

In most words the accent is regular. But

1. Verbals in -α and in -η derived from 2. Aor., from 1. Perf. or 2. Perf. act., or which are formed by changing α or ε in the penult of the verb into ο, are oxytone.

Except βλαβη, καλυβη, μοιρᾶ, μορᾶ, σκαφη, στιβη, τυχη, which are regular.

2. Words in -α and in -η derived from adjectives in -ος or from cognate masculine substantives in -ος, generally follow the accentuation of these adj. or substantives.

Subject to these two rules —

Words in -γη, -δη, -μη, -φη, -χη, -ωα, -ωη and verbals in -ωρη are oxytone.

Except ἄγη *reverence*, ἀρπάγη *hook*, ἡλόγη, πάγη, τρύφη, στέγη, γῆ.

Κράδη, πέδη, σίδη, ἀδελφιδῆ, θυγατριδῆ, υἱδῆ.

Words in -αμη (but σπιθαμή), -ήμη, -ύμη, -ώμη, and the words ἄλμη, βρώμη, εἰσιθμη, θέρμη, κνήμη, κόμη, λήμη, λόχη, μνήμη, οἶμη, πλήσμη, στάθμη, ῥύμη, τόλμη, χάρμη.

Ἀκαλήφη, ἀάρφη, νόμφη, σίλφη, τίφη.

Ἀργυράγχη, βάαχη, κάαχη, κόγχη, λέσχη, λόγχη, μαλάχη, μάχη, πυρρίχη.

Ὡα, ὑπερῶα.

Words in -θα, -ξα, are paroxytone.

Except ἄκανθα, ἄμαξα, ἀρμάμαξα.

Other irregular words are

Γενεά, δωρεά, κριθή.

Ἀνθρακιά, ἰά, ἰωνιά, καλιά, λαλιά, λοφιά, δρμιά, παιδιά, πρασιά, προστασιά, πυρκαϊά, ροδωνιά, σκιά, σπογγιά, στρατιά, σφηκιά, τροχιά, τρυμαλιά, φλιά.

Ἀρειά, ζειά, παρειά, στειλειά.

Ῥοιά, χροιά.

Ἀγυιά, μητροιά, and in Att. ὀργυιά.

Ἀϊκή, ἀκή, ἀλκή, ἀκωκή, ἰωκή.

Appellatives (i. e. words not proper names) in -ωλή, and ἀπειλή, αὐλή, βουλή, εὐλή, θηλή, θυλή, ὀπλή, οὐλή, ὀφειλή, πιμελή, σταφυλή *bunch of grapes*, σχολή, φυλή, χηλή, χολή, ὠτειλή and the pl. γαμ-φυλάι.

Derivatives in -ονή abstract in sense, substantives in -νή originally participles, and εὐνή, μενοινή, μηχανή, ποινή, σκηνή, φερνή, φωνή, ὤνη.

Στοά, βοή, καμπή, ἐνιπή, ριπή, σιωπή.

Ἄρά, ζειρά, νευρά, οὐρά, πλευρά, πυρά, σειρά, φωρά.

Ἀρετή, αὐτή, βιοτή, βροντή, γαμετή, γενετή, εἰρκτή, ἐορτή, λιτή, μηλωτή, παλαιστή, πινυτή, τελετή, τελευτή.

Φυή, σκευή and its compounds κατασκευή, παρασκευή &c.

3. Polysyllabic verbals in -ης having a naturally long vowel in the penult, or ending in -της or -στης are oxytone.

Except ἀήτης, αἰσυμνήτης, ἀλήτης, κυβερνήτης, σφενδονήτης, κεκράχτης, προίκτης, ἀγρώστης, δυνάστης, ἐπαλώστης, πενέστης.

Other irregular words are ἐθελοντής, εὐθοντής, εὐρετής, καθαρτής, κριτής, λυμαντής, ποικιλτής.

THE SECOND DECLENSION.

GENDERS.

The second declension ends in -ος or -ως masculine or feminine, and in -ον or -ων neuter.

EXAMPLES.*

ἄγγελος, a messenger (masc.); ξύλον, a piece of wood (neuter).

SINGULAR.

Nom.	ἄγγελος	ξύλον
Gen.	ἀγγέλου	ξύλου
Dat.	ἀγγέλῳ	ξύλῳ
Acc.	ἄγγελον	ξύλον
Voc.	ἄγγελε	ξύλον

* *Dialects.*

Obs. 1. The Ionic form of the genitive -οιο for -ου, occurs in the epic poets, in Pindar, and (rarely) in the lyric parts of tragedy: the final ο is never elided. The Doric gen. ends in -ω, the Ionic, in many proper names, in -εω.

Obs. 2. The vocative, especially in Attic, is often like the nominative; as, ὦ φίλος. We *always* find ὦ θεός in classical authors, but in the Greek Testament ὦ θεέ occurs.

Obs. 3. In the gen. and dat. dual the epic poets insert ι; as, ἵππουι.

Obs. 4. The dative pl. -οισι, for -οις, is used by Ionic writers, and by all the poets.

Obs. 5. The Doric acc. pl. ended in -ως; as, λύκως for λύκους.

Obs. 6. Double ε (εε), in the vocative, is not contracted.

Obs. 7. Proper names in -λαος take in Doric the contraction -λάς, gen. -λά, dat. λα; as, Μενέλαος, Μενέλας.

Obs. 8. The Æolic nom. ends sometimes in -ις for -ος.

Obs. 9. The Ionic gen. pl. is sometimes formed in -ων, if the word be masculine.

DUAL.

N. A.	ἄγγέλῳ	ξόλῳ
G. D.	ἄγγέλοιῃ	ξόλοιῃ

PLURAL.

Nom.	ἄγγελοι	ξόλα
Gen.	ἄγγέλων	ξόλων
Dat.	ἄγγέλοις	ξόλοις
Acc.	ἄγγέλους	ξόλα
Voc.	ἄγγελοι	ξόλα.

Contracted Forms.

ος, νοῦς, *a mind* (masc.); ὀστέον, ὀστοῦν, *a bone* (neut.).

SINGULAR.

Nom.	νόος	νοῦς	ὀστέον	ὀστοῦν
Gen.	νόου	νοῦ	ὀστέου	ὀστοῦ
Dat.	νόφ	νῷ	ὀστέφ	ὀστοῖ
Acc.	νόον	νοῦν	ὀστέον	ὀστοῦν
Voc.	νόε	•	ὀστέον	ὀστοῦν.

DUAL.

N. A.	νόῳ	νόῳ	ὀστέῳ	ὀστώ
G. D.	νόοιν	νοῖν	ὀστέοιν	ὀστοῖν

PLURAL.

Nom.	νόοι	νοῖ	ὀστέα	ὀστᾶ
Gen.	νόων	νώων	ὀστέων	ὀστώων
Dat.	νόοις	νοῖς	ὀστέοις	ὀστοῖς
Acc.	νόους	νοῦς	ὀστέα	ὀστᾶ
Voc.	νόοι	νοῖ.	ὀστέα	ὀστᾶ.

ATTIC FORM.

Another form of this declension, generally used in Attic, but also in Ionic and Doric, oc-

curs in the words which end in *-ως masc. fem.*,
and in *-ων neuter*.*

EXAMPLES.**

νεώς, a temple (masc.).

SINGULAR.	DUAL.	PLURAL.
Nom. νεώς	N. A. νεώ	Nom. νεφ
Gen. νεώ	G. D. νεῶν.	Gen. νεῶν
Dat. νεῶ		Dat. νεῶς
Acc. νεών		Acc. νεώς
Voc. νεώς.		Voc. νεφ.

ἀνώγειον, an upper chamber (neutr.).

SINGULAR.	DUAL.	PLURAL.
Nom. ἀνώγειον	N. A. ἀνώγειω	Nom. ἀνώγειω
Gen. ἀνώγειω	G. D. ἀνώγειων	Gen. ἀνώγειων
Dat. ἀνώγειφ		Dat. ἀνώγειφς
Acc. ἀνώγειων		Acc. ἀνώγειω
Voc. ἀνώγειων		Voc. ἀνώγειω.

* In compliance with that principle of euphony, which is so observable in the Greek language, when the last syllable was thus lengthened, the penultimate was made short, by changing the long *α* into *ε*; as, *λεώς, people*, *νεώς, a temple*, *Μενέλεως, Menelaus*, *ἀνώγειον, an upper room*, for *λαός, ναός, Μενέλαος, ἀνώγειον*. The short *α* remains unchanged, as in *ταός, a peacock*, *λαγός, a hare*.

** *Obs. 1.* In the accusative the Attics often omit the *ν*, especially in proper names; as, Nom. *λαγός*, Acc. *λαγώ* or *λαγών*; Nom. *ξωός*, Acc. *ξω*.

Obs. 2. The gen. *-ω* becomes occasionally *-ωο* in Epic poetry.

Obs. 3. In imitation of this declension, Virgil has *letum Androgeo* (gen.).

GENDER.

Subject to the general rules for gender —

Words in -ος and -ως are masculine.

Except the following, which are of the feminine gender:

Λίθος, when it denotes some *particular kind* of stone, and (following λίθος) the names of such stones, as σμάραγδος.

Words containing the notion of soil, as βῶλος, κόπρος, σποδός.

Ὀδός *way, road*, and (following this) words of kindred meaning.

Words signifying a vessel or receptacle, as λήκυθος, κάμινος.

The words βάρβιτος, γνάθος, δέλτος, διάλεκτος, δοχός, δρόσος, κέρκος, νῆσος, νόσος, ράβδος, ἄλως, γάλως and the Attic ξως.

Many, like ἄνθρωπος, θεός are of common gender, and ἄσβολος, ἄτρακτος, λίμος are of doubtful gender.

There are also several *heterogeneous* words, which will be mentioned by-and-by.

ACCENT.

As in the First Declension, oxytones become perispomenon in the gen. and dat. of all numbers.

Except that oxytones in -ως make the gen. sing. oxytone.

There is also an irregularity in the Dual N. A. V. of paroxytone words that are contracted; the contracted form is oxytone, as πλώω, πλώ, not πλώ.

Accentuation of the Nominative Singular

The accent is regular, with the following exceptions

Of words in -ος —

1. Non-compounds, if formed in -μος or -σμος from the perf. pass. of verbs, and, generally, if verbal derivatives (whether from simple verbs or verbs *already* compounded), are oxytone; as, δασμός, ἀρχός, ἀναγνωρισμός.

But verbals derived from 2. Aor., 1. Perf. or 2. Perf. Act., or which are formed by changing α or ε in the penult of the verb into ο, are regular; as, τάφος, τρόφος, λόγος, διάλογος.

2. Compounds in which the latter element is verbal and exerts a transitive sense, are oxytone, if the penult be long, but paroxytone, if the penult be short; as: στρατηγός, ἀστρονόμος.

But this rule for compounds does not hold good, when the first component is πᾶν, πολλόν, a preposition or any other particle. In such words the accent is almost invariably regular.

3. Subject (where no exemption is particularly indicated) to the intervention of the above rules, and of a general principle that (where there is no rule) compounds are mostly regular, there are also these irregularities depending on termination.

Words in -αος, -ηος, -μος, -οιος, -σος, -τος, -υος, -υιος, are oxytone.

But dissyllables and polysyllables in -μος, having

a short penult, are regular, except οὐλαμός, ποταμός, φωριαμός, χηραμός.

Fem. words in -σος, and βάνασος, θίαςος, θύρσος, κέρασος, νάρκισσος, παράδεισος, πέτασος, τύρσος are regular.

Ἄρχτος, ἄρτος, βάτος, βρότος *gore*, δέλτος, κότος, κόσσος, κάκτος, κρότος, μίλτος, μίτος, μύρτος, νόστος, νότος, πότος, πόλτος, πόντος, σκότος, φόρτος, are all regular, and so are ἄμητος *harvest* (ἄμητός *harvest-time*), ἄκατος, ἔλετος, ἄσφαλτος, ἄτρακτος, ἄωτος, βάρβιτος, βλοτος, δρύφακτος, διάλεκτος, ἔμετος, θάνατος, κάματος, κάπετος, ὄρχατος, πλατάνιστος, κοίτος, νῶτος, οἶκτος, οἶτος, πλοῦτος, σίτος.

Words in -ως and -φος are properispomenon, except λαγώς, κολφός, δμωός.

The following words are also irregular —

Ἄμοιβός, ἀμορβός, βολβός, λοβός.

Λοιγός, ταγός, φηγός. Compounds of ἔργον, if they have a physical reference, such as φυτουργός, are oxytone, if a moral or intellectual one, proparoxytone, these last naturally becoming, when they have a contracted or quasi-contracted termination, properispomenon; as, καχόεργος, κακοῦργος, πανοῦργος.

Ἄοιδός and its compounds, δδός or οὐδός, ὀπαδός, ὀρυμαγδός, σποδός.

Ἐλεός *dresser*, ἐρινεός, θεός, θυρεός, χολεός, λοχεός (and other words in -εός which are merely forms of words in -ός), νεός *fallow*, συφεός, φωλεός, and ἀδελφιδέος, θυγατριδέος and other similar words implying relationship.

Βοηθός, ὀρμαθός, and dissyllables in -θος are oxytone.

Αἰγυπιός, ἀνεψιός, βιός *boon*, γυλιός (or γύλιος), ἔρωδός, ἰός, κριός, χαραβριός, κωβιός, καλιός.

Γομφίος, νυμφίος, πλησιός, σκορπιός.

Ἄσχος, βοσχος, δοχος, θριγχος, σηχος, φαχος, χαλος, and diminutives in -ισκος, which are paroxytone.

- Αἰγιαλος, αὖλος, βηλος, γαυλος *milk-pail* (γαῦλος, a kind of boat), δαλος, ἑλλος, θαλλος, θολος *mud* (θόλος *dome*), καυλος, κορυδαλλος, μαλλος, μοχλος, μυελος, ὀβελος, ὀβολος, ὀμφαλος, πηλος, φαλλος, φελλος, χιλος, χυλος.

Words in -ιλος are paroxytone.

Polysyllables in -ωνος are oxytone, and so are the words ἄμνος, νομος *pasture*, ἀραχνος, βουνος, γουνος, ἔρινος, ἱπνος, κεραυνος, κρημνος, κρουνος, ληνος, οὐρανος, ῥινος, χαλινος, ὤκεανος.

Καρκίνος, παρθένος, ἐχίνος, ἰκτίνος, μυξίνος (otherwise μύξινος).

Ἄτραπος, καρπος, κλοπος, κομπος *boaster*, λοπος, μαστροπος, ὀπος, πομπος, σκοπος, τροπος = τροπατήρ.

Ἄγρος, ἀφρος, γαμβρος, δαιτρος, δορος, ἐκυρος, θαιρος, θεωρος, θησαυρος, θορος, ἱατρος, καιρος, κηρος, μηρος, μολοβρος, μυλωθρος, νεβρος, νεκρος, νεφρος, ξυρος, ὄρος *whay*, πενθερος, περιστερος, πυρος, σορος, σταυρος, σωρος, ταρσος, τυρος, φιτρος, φρουρος, χορος, with οὐρος *trench for launching a vessel*, and ἑταῖρος.

Ἀδελφος, τροφος.

Ἀρχος, μοιχος, μυχος, ῥηχος, σιχχος, τροχος *wheel*, and words in -ουχος, compounds of ἔχω, which are properispomenon.

Of words in -ον —

Those which are the neuter forms of masculines in -ος follow the accentuation of these, as χολεος, χολεόν.

Trisyllabic diminutives in -ιον, if the antepenult be long or common in quantity, are par-

oxytone. But when the trisyllabic form arises from contraction or syncopation, they are regular; as ζώδιον (*quasi* ζωίδιον), υἱδίων (otherwise υἱίδιον), ποίμνιον (*quasi* ποιμένιον).

But αὔλιον, δένδριον, ζώνιον, ἔχνιον, ὄσπριον, φρούριον.

Words in -ειον, -οιον, -υιον are properisponenon.

But γένειον, γήρειον, γήτειον, δάνειον, κηλώνειον, κηρύκειον, κόπειον, κώνειον, κυάθειον, σκιάδειον, and βασίλειον.

Other irregular words are —

Ἐρπετόν, λουτρόν *bath* (λουῦτρον *water for bathing*), πλευρόν, πτερόν, σφυρόν, ὑποταμνόν, ὦν, with στέον, πεδίον.

Words belonging to the Attic Declension in -ως and -ων retain the accent on the same syllable on which it stands in the corresponding forms in -ος and -ον; as λαός, λεώς, ἀνώγειον, ἀνώγεων.

Obs. The terminations -εως, -εων of the Attic Declension are, as regards accentuation, considered monosyllabic. Hence words with these terminations may be proparoxytone. And this principle is extended by analogy to words whose two final syllables cannot by any possibility coalesce. In fact we must regard the last two syllables of all words of this Attic decl. as, for the purposes of accentuation, reducible to one.

THE THIRD DECLENSION.

RULES.

For the Accusative.

1. In nouns not neuter, the accusative is generally formed from the genitive by changing -ος into -α; as,

Πλάτων, *Plato*, Πλάτωνος, Πλάτωνα.

2. The accusative singular of nouns ending in -ις, -υς, -αυς, -ους, the genitive of which ends in -ος pure, is formed in -ν; as,

πόλις, *a city*, πόλιν. ναῦς, *a ship*, ναῦν.

ἰχθύς, *a fish*, ἰχθύν. βοῦς, *an ox*, βοῦν.*

3. Nouns in -ῖς and -ῦς always make -ῖν and -ῦν; as,

δρῦς, *an oak*, δρῦν.

4. Other words which have a consonant before -ος in the genitive, and which have no accent on the last syllable, make the accusative in -α and -ν, the latter particularly in Attic; as,

ὄρνις, *a bird*, ὄρνιθα, Attic ὄρνιν.

Οἰδίπους, *Ædipus*, Οἰδίποδα, Attic Οἰδίπουν.

So also χάρις, ἔρις, γέλως.

If the accent be on the last syllable of the nominative, the accusative is generally in -α**; as,

ἐλπίς, *hope*, ἐλπίδα.

πατρίς, *one's country*, πατρίδα.

ποῦς, *a foot*, πόδα.

* Νέα occurs in Homer, and in the later writers we find ἰχθία and even βόα.

** κλείς has κλειδα, and Attic κλειν.

For the Vocative.

1. In the vocative the final *ς* is dropped from words ending in *-ις, -υς, -αυς, -ευς, -οῦς, -αῖς*; as,

μάντις, *a seer,* μάντι.
 πόλις, *a city,* πόλι.

2. Substantives in *-ας* which have the genitive in *-αντος*, make the vocative in *-ᾶν*; as,

γίγας, *a giant,* γίγαν.

3. In the termination of the nominative, *ω* and *η* are changed into *ο* and *ε* in the vocative, if the nominative has not an accent on the last syllable, and especially if the short vowel *η* be in the penultima of the genitive; as,

μήτηρ, *a mother,* μητέρος, Voc. μήτερ.
 Σωκράτης, *Socrates,* Σωκράτεος, Voc. Σώκρατες.
 λέων, *a lion,*λέοντος, Voc. λέον.

Oxytone substantives, and those which have the long vowel in the genitive, retain the long vowel in the vocative; as,

ποιμήν, *a shepherd,* ποιμένος, Voc. ποιμήν.
 Πλάτων, *Plato,* Πλάτωνος, Voc. Πλάτων.

Except σωτήρ, *a preserver,* Voc. σῶτερ.
 Ποσειδῶν, *Neptune,* Voc. Πόσειδον.
 Ἀπόλλων, *Apollo,* Voc. Ἀπολλον.
 ἀνὴρ, *a man,* Voc. ἄνερ.
 δατήρ, *a brother-in-law,* Voc. δᾶτερ.
 πατήρ, *a father,* Voc. πάτερ.

4. Nouns in -ώ and -ώς make -οῖ; as,

Λητώ, *Latona*, Λητοῖ.

αἰδώς, *modesty*, αἰδοῖ.

In other words the voc. is the same as the nominative.*

For the Dative Plural.

1. The dative plural is generally formed by inserting σ before the final ι, and throwing away the letters δ, θ, ν, τ; as,

σώματι, σώμασι. γίγαντι, γίγασι.

τείχεϊ, τείχεσι. Ἀραβι, Ἀραψ(=βσ)ι.

Ἀνακτι, ἄναξ(=κσ)ι.

2. Nouns in -εως and -ηρ make -εουσι and -ηροσι; as,

βασιλεύς, βασιλεῦσι. θήρ, θηροί.

Except πατράσι, ἀνδράσι, μητράσι, ἀστράσι, γαστράσι, θυγατράσι.**

3. The old dative is formed from the dative singular, by changing ι into -εσι or -εσσι; as, ἄνακτι, ἀνάκτεσι.

EXAMPLES.

θήρ, a wild beast (masc.).

SINGULAR.	DUAL.	PLURAL.
Nom. θήρ	Nom. Acc. θῆρ-ε	Nom. θῆρ-ες
Gen. θηρ-ός	Gen. Dat. θηρ-οῖν	Gen. θηρ-ῶν
Dat. θηρ-ί		Dat. θηρ-σί
Acc. θῆρ-α		Acc. θῆρ-ας
Voc. θήρ		Voc. θῆρ-ες.

* Ἀναξ *king* has a double form of the voc. — ἄναξ, as applied to a man, and ἄνα, as applied to a god.

** To these add υἱάσι (in Homer).

σῶμα, *a body* (neut.); μέλι, *honey* (neut.); γόνυ, *a knee* (neut.).

SINGULAR.	DUAL.	PLURAL.
Nom. σῶμα	N. A. σώμα-τε	Nom. σώμα-τα
Gen. σώμα-τος	G. D. σωμά-τοιν	Gen. σωμά-των
Dat. σώμα-τι		Dat. σώμα-σι
Acc. σῶμα		Acc. σώμα-τα
Voc. σῶμα		Voc. σώμα-τα.

So μέλι, μέλι-τος; and γόνυ, γόν-ατος.

λέων, *a lion* (masc.); γίγας, *a giant* (masc.); παῖς, *a child* (masc. or fem.).

SINGULAR.	DUAL.	PLURAL.
Nom. λέων	N. A. λέον-τε	Nom. λέον-τες
Gen. λέον-τος	G. D. λεόν-τοιν	Gen. λεόν-των
Dat. λέον-τι		Dat. λέου-σι
Acc. λέον-τα		Acc. λέον-τας
Voc. λέον		Voc. λέον-τες.

So γίγας, γίγαν-τος; παῖς, παι-δός.

Some words of this declensions are syncopated, and a vast number of them suffer contraction in certain cases.

πατήρ, *a father* (masc.); ἀνὴρ, *a man* (masc.).

SINGULAR.	
Nom. πατήρ	ἀνὴρ
Gen. πατρός	ἀνδρός
Dat. πατρί	ἀνδρί
Acc. πατέρ-α	ἄνδρα
Voc. πάτερ	ἄνερ.

DUAL.	
N. A. πατέρ-ε	ἄνδρε
G. D. πατέρ-οιν	ἀνδροῖν.

PLURAL.	
Nom. πατέρ-ες	ἄνδρες
Gen. πατέρ-ων	ἀνδρῶν

Dat.	πατρ-άσι	ἀνδρ-άσι
Acc.	πατέρ-ας	ἄνδρας
Voc.	πατέρ-ες	ἄνδρες.

Like *πατήρ* are declined *μήτηρ*, *γαστήρ* (dat. pl. *γαστράσι* and *γαστήρσι*), in all of which the full forms of the gen. and dat. sing. *πατέρος*, *πατέρι* &c. are confined to poetry, as also are the full forms *ἀνέρος*, *ἀνέρι*, *ἀνέρα* &c. throughout. On the other hand the poets also use occasionally such syncopated forms as *θύγατρα*, *θύγατρες*, *πατρῶν*. *Ἀστήρ* is not syncopated at all, except in dat. pl. *ἀστράσι*.

γραις, an old woman (fem.); *βοῦς*, bullock, cow (comm.).

SINGULAR.	DUAL.	PLURAL.
Nom. <i>γραις</i>	N. A. <i>γραι</i>	Nom. <i>γραις</i>
Gen. <i>γραις</i>	G. D. <i>γραιῶν</i>	Gen. <i>γραιῶν</i>
Dat. <i>γραι</i>		Dat. <i>γραισί</i>
Acc. <i>γραιῶν</i>		Acc. <i>γραις</i>
Voc. <i>γραι</i>		Voc. <i>γραις</i> .

So *βοῦς*, gen. *βοός*, and *χοῦς*, gen. *χοός*, which makes acc. pl. *χόας*, not *χοῦς*. *βοῦς* very rarely makes *βόας*.*

Ionic (and Epic) *νηῦς*, Attic (and Common dialect) *ναῦς*, Doric *νᾶς*,** a ship (fem.).

SINGULAR.			
Nom.	<i>νηῦς</i> , <i>νηῦς</i>	<i>ναῦς</i>	<i>νᾶς</i>
Gen.	<i>νηός</i> , <i>νεός</i>	<i>νεώς</i>	<i>ναός</i>

* *Γραις*, Ep. and Ion. *γρηῦς*, *γρηῦς*, gen. *γρηός* &c. *βοῦς*, Dor. *βῶς*, accus. *βῶν*.

** Some Ionic and Doric forms are to be found in the Attic poets. The nom. pl. *ναῦς* is a late, bad form.

Dat.	νηί	νηί	ναί
Acc.	νηα, νέα	ναῦν	νάν
Voc.	νηῦ	ναῦ	

DUAL.

N. A.	wanting		
G. D.	νηοῖν	νηοῖν	ναοῖν

PLURAL.

Nom.	νηες, νέες	νηες	νάες
Gen.	νηῶν, νεῶν	νηῶν	ναῶν
Dat.	νηυσί, νήεσσι, νέεσσι	ναυσί	νάεσσι
Acc.	νηας, νέας	ναῦς	νάας
Voc.	νηες.		

τρίρης, *a trireme* (fem.); τεῖχος, *a wall* (neut.).

SINGULAR.

Nom.	τρίρης	τεῖχος
Gen.	τρίρεος, τρίρους	τείχεος, τέιχους
Dat.	τρίρεϊ, τρίρηι	τείχεϊ, τέιχει
Acc.	τρίρεα, τρίρηη	τεῖχος
Voc.	τρίρες	τεῖχος.

DUAL.

N. A.	τρίρες, τρίρηη	τείχεε, τέιχη
G. D.	τρίρέοιν, τρίρηοῖν	τειχέοιν, τειχοῖν.

PLURAL.

Nom.	τρίρες, τρίρεις	τείχεα, τέιχη
Gen.	τρίρέων, τρίρων*	τειχέων, τειχῶν
Dat.	τρίρεσι	τείχεσι
Acc.	τρίρεας, τρίρεις	τείχεα, τέιχη
Voc.	τρίρες, τρίρεις**	τείχεα, τέιχη.

* Note the irregularity of accent, τριρέων, τριρών instead of τριρῶν. It is peculiar to the word.

** Obs. 1. Thus are declined proper names, not patro-

THIRD DECLENSION.

The neuters βρέτας, κῶας, οὔδας are declined like τεῖχος, and the Ionians sometimes inflect some other neuter words in -ας in the same manner, such as κέρας, γέρας, which are commonly otherwise declined.

The compounds of κλέος in -κλέης or -κλής are thus declined.

Ἡρακλέης, *Hercules*.

Nom.	Ἡρακλέης, Ἡρακλῆς
Gen.	Ἡρακλέους, Ἡρακλέους, or (Ionic and Epic) Ἡρακλέος and Ἡρακλήος
Dat.	Ἡρακλέϊ, Ἡρακλεῖ, Ἡρακλεῖ, or (Ionic and Epic) Ἡρακλεῖ and Ἡρακλεῖ
Acc.	Ἡρακλέα, Ἡρακλεῖα, Ἡρακλῆ, or (Ionic and Epic) Ἡρακλεῖα, Ἡρακλεῖα
Voc.	Ἡράκλεες, Ἡράκλειες.*

ἡχώ, a sound (fem.); αἰδώς, shame (fem.).**

SINGULAR.

Nom.	ἡχώ
Gen.	ἡχόος, ἡχοῦς

nymics, in -ης, as Σωκράτης, *Socrates*, except that they usually make the accus. sing. in -ην as well as -εα, -η.

Obs. 2. In Homer we find σπέος, a cavern, gen. sing. σπέους, dat. σπήϊ, dat. σπέσι or σπήεσι.

* The Attic and Common dialects have usually the forms -κλής, -κλέους, -κλεῖ, -κλεῖα, -κλεις, though open forms are also found in the Tragedians. Ἡρακλῆν, and ὦ Ἡρακλες as an exclamation, belong to late writers only. Ἡρακλ-έος, -έϊ, -έα are hardly to be found.

** The dual and plural of words of this form, when the signification admits of these numbers, are taken

Dat. ἡχόϊ, ἡχοῖ
 Acc. ἡχόα, ἡχώ
 Voc. ἡχοῖ.

Note the irregular accent in the acc., ἡχώ instead of ἡχώ. Words in -ώς conform to the general rule, as αἰδώς, αἰδόα, αἰδῶ: but those in -ώ make the contr. acc. oxytone.

All words of this form are feminine. Χρώς, when thus declined, does not suffer contraction. The Doric and Æolic dialects make the gen. in -οῖς and -ῶς, and the Ionic acc. often ends in -οῦν, as in Herod. Ἰοῦν, Βουτοῦν.

πόλις, *a city* (fem.).

SINGULAR.

Nom. πόλις
 Gen. πόλιος, πόλεος, Attic πόλεως
 Dat. πόλιι, πόλεϊ, Ion. πόλῃ, Attic πόλει
 Acc. πόλιν
 Voc. πόλῃ.

DUAL.

N. A. πόλιε, πόλεε
 G. D. πόλιοιν, πόλέοιν.

PLURAL.

Nom. πόλιες, πόλεες, Attic πόλεις
 Gen. πόλιων, πόλέων, Attic πόλεων
 Dat. πόλισι, πόλεσι
 Acc. πόλιας, πόλεας, Ion. πόλῃς, Attic πόλεις
 Voc. πόλιες, πόλεες, Attic πόλεις.

from the form in -ος according to the second declension. The uncontracted forms in the sing. number seldom occur, even in Ionic writers.

So the poetical *πόσις husband*, the Attic gen. of which is *πόσιος*, not *πόσεως*, but dat. *πόσει*.
 **Οἷς sheep* is thus declined: S. N. *οἷς*, Att. *οἷς*.
 G. *οἷος*, Att. *οἷός* &c. Pl. A. *οἷας*, Att. *οἷας*, *οἷς*.

σίνηπι, mustard (neut.).

SINGULAR.

Nom. *σίνηπι*, Att. *σινᾶπι**
 Gen. *σινήπιος*, *σινήπεος*, Attic *σινάπεως*
 Dat. *σινήπιϊ*, *σινήπεϊ*, Attic *σινάπει*
 Acc. *σίνηπι*, Attic *σίναπι*
 Voc. *σίνηπι*, Attic *σίναπι*.

DUAL.

N. A. *σινήπιε*, *σινήπεε*, Attic *σινάπεε*
 G. D. *σινήπιοιν*, *σινήπέοιν*, Attic *σινάπέοιν*.

PLURAL.

Nom. *σινήπια*, *σινήπεα*, Attic *σινάπη*
 Gen. *σινήπιων*, *σινήπέων*, Attic *σινάπεων*
 Dat. *σινήπισι*, *σινήπεσι*, Attic *σινάπεσι*
 Acc. *σινήπια*, *σινήπεα*, Attic *σινάπη*
 Voc. *σινήπια*, *σινήπεα*, Attic *σινάπη*.

In words declined like *πόλις* and *σίναπι* the Common dialect generally coincides with the Attic. The forms in *-ιος*, *-εος*, *-υ*, *-εϊ* &c. are Epic, Doric and Ionic for the most part, and Epic poets have also *πόληος*, *πόληϊ*, *πόληα* &c. Attic poets occasionally use the gen. in *-εος*.

* The *best* Attic writers do not use the word in any form, but *νᾶπι* in its stead.

πῆχυς, *the arm from the elbow to the wrist* (masc.);
ἄστυ, *a city* (neut.).

SINGULAR.

Nom.	πῆχυς	ἄστῦ
Gen.	πήχεος, Attic πήχεως	ἄστεος, Attic ἄστεως*
Dat.	πήχεϊ, πήχει	ἄστεϊ, ἄστει
Acc.	πῆχυν	ἄστυ
Voc.	πῆχυ	ἄστυ.

DUAL.

N. A.	πήχεε	ἄστεε
G. D.	πήχείοιν	ἄστέοιν.

PLURAL.

Nom.	πήχεες, πήχεις	ἄστεα, ἄστη
Gen.	πήχέων, Attic πήχων	ἄστέων, Attic ἄστεων
Dat.	πήχεσι	ἄστεσι
Acc.	πήχεας, πήχεις	ἄστεα, ἄστη
Voc.	πήχεες, πήχεις	ἄστεα, ἄστη.

Πέλεκυς, πρέσβυς, and the pl. of ἔγγελος, are the only other words declined after the form of πῆχυς, and πῶϋ alone follows the declension of ἄστυ.

Obs. The Attic terminations -εως, -εων of the gen. sing. and plur. of these words in -ις, -ϊ, -υς and -ϋ are, for the purposes of accentuation, regarded as one syllable. Some grammarians however restrict this peculiarity to the singular number, if the word be a neuter in ι or υ.

* Both these forms occur in Attic: in fact, the term. -εος is more common in Att. than -εως for neuter words in ι and υ.

ἰχθῦς, *a fish* (masc.).

SINGULAR.	DUAL.	PLURAL.
Nom. ἰχθῦς	N. A. ἰχθύε	Nom. ἰχθύες
Gen. ἰχθύος	G. D. ἰχθύοιν	Gen. ἰχθύων
Dat. ἰχθύϊ		Dat. ἰχθύσι
Acc. ἰχθύν		Acc. ἰχθύας, ἰχθύς
Voc. ἰχθύ		Voc. ἰχθύες

βασιλεύς, *a king* (masc.).

SINGULAR.

Nom. βασιλεύς
Gen. βασιλέος, βασιλῆος, Attic βασιλέως
Dat. βασιλεῖ, βασιλῆϊ, Attic βασιλεῖ
Acc. βασιλέα, βασιλῆα, βασιλῆ
Voc. βασιλεῦ.

DUAL.

N. A. βασιλέε, βασιλῆε
G. D. βασιλέοιν.

PLURAL.

Nom. βασιλέες, βασιλῆες, Attic βασιλεῖς, βασιλῆς
Gen. βασιλέων, βασιλῆων
Dat. βασιλεῦσι
Acc. βασιλέας, βασιλῆας, Attic βασιλεῖς
Voc. βασιλέες, βασιλῆες, Attic βασιλεῖς, βασιλῆς.*

* *Obs.* 1. Words ending in -εύς *pure*, contract -έως into -ῶς in the genitive, and -έα into -ᾶ in the acc. sing. and plur.; as, Πειραιεύς, *the Piræus*, Πειραιῶς, Πειραιᾶ.

Obs. 2. The -εα of the acc. sing. has sometimes *a* short in poetry, but very rarely.

The forms in -εος and -ηος &c. are Epic, Ionic and Doric. But some of those in -εος &c. are now and then found in Attic Greek (chiefly poetry). Βασιλῆ is a poetic acc., found in Attic and other dialects, and βασιλεῖς is somewhat rare as the Att. accus. plural, which is commonly βασιλέας. The Common dialect mostly follows the Attic.

κέρας, *a horn* (neut.); κρέας, *a piece of flesh* (neut.).

SINGULAR.		SINGULAR.	
Nom.	κέρας		κρέας
Gen.	κεράτος, κέρᾱτος, κέρως		κρέατος, κρέως
Dat.	κέρατι, κέραϊ, κέρῃ		κρέαϊ, κρέῃ
Acc.	κέρας		κρέας
Voc.	κέρας		κρέας.
DUAL.		DUAL.	
N. A.	κέρατε, κέραε, κέρα		κρέαε, κρέα
G. D.	κεράτοιιν, κεράοιν, κερῶν		κρεάοιν, κρεῶν.
PLURAL.		PLURAL.	
Nom.	κέρατα, κέραα, κέρα		κρέαα, κρέα
Gen.	κεράτων, κεράων, κερῶν		κρεάων, κρεῶν
Dat.	κέρασι		κρέασι
Acc.	κέρατα, κέραα, κέρα		κρέαα, κρέα
Voc.	κέρατα, κέραα, κέρα.		κρέαα, κρέα.

Obs. 3. Ἄρης and Ἄρεος were both forms of the name of the god of war. Ἄρεος, gen. Ἄρεος and Ἄρηος, dat. Ἀρεί and Ἀρηϊ, Attic Ἀρεϊ, acc. Ἄρεα and Ἄρηα. But Ἄρης, acc. Ἄρην, voc. Ἄρεε. The nom. Ἄρεος became obsolete, except in the Æol. dialect. It is very doubtful whether the Athenians ever used Ἀρεως as genitive.

Like κρέας are declined γέρας, γῆρας, δέπας, κνέφας, σέλας, the last three of which however remain always uncontracted in certain cases. Τέρας, gen. τέρατος, is declined like κρέας, but is syncopated and contracted in the pl. only.

The quantity of the α in κέρατος, κέρατι &c. is long in Attic Greek, but varies in other dialects. It is more often short in Epic poetry. So generally is the final α in the dissyllabic forms of the nom. and acc. pl. of these words in -ας, which are therefore probably apocopated rather than contracted forms, as used by the Epic poets. Even Aristophanes has κρέᾱ, but this probably by a poetic licence in imitation of the Homeric usage. Otherwise we can hardly doubt that in the Attic and Common dialects the words were κέρᾱ, κρέᾱ, γέρᾱ without variation. Accordingly both Euripides and Sophocles supply instances of γέρα with the ultima long.*

* *Dialects.*

Besides the dialectic peculiarities already pointed out, the following are especially to be noticed.

1. The Epic dat. plural often ends in -σαι, -σει and -εσαι; as ποσσί from ποῦς, δνάχτεσι from ἀναξ, ἐπέεσαι from ἔπος, sometimes with, sometimes without *v* paragogic. The dat. in -εσαι is found, though very rarely, in the Attic of the tragedians.
2. As in the Second Declension, the Epic gen. and dat. dual sometimes end in -οιν for -οιν; as ποδοῖν for ποδοῖν.
3. Ionic writers very often form the gen. pl. in -εων; as χηνέων, ἀνδρέων.
4. The Æolic voc. of words in -ης (gen. -εος) drops the *c*; as Σώχρατε for Σώχρατες.
5. Words in -ως, gen. -ωτος, in Epic poetry drop the *τ* of the dat. and acc. sing. and then contract. So

GENDERS.

1. All nouns of the third declension ending in $\bar{\alpha}\nu$, $-\alpha\varsigma$ (gen. $-\alpha\nu\tau\omicron\varsigma$ and $-\alpha\nu\omicron\varsigma$), $-\epsilon\upsilon\varsigma$, and $-\omicron\nu$, are masculine.

2. All nouns of the third declension ending in $-\alpha\varsigma$ (gen. $-\alpha\delta\omicron\varsigma$), $-\alpha\upsilon\varsigma$, $-\iota\nu\varsigma$, $-\omicron\nu\varsigma$, $-\omicron\tau\eta\varsigma$, $-\omicron\tau\eta\varsigma$, and $-\omega$, $-\omega\varsigma$ (gen. $-\omicron\omicron\varsigma$) are feminine.

3. All nouns of the third declension ending in $-\alpha$, $-\iota$, $-\upsilon$, $-\bar{\alpha}\nu$, $-\omicron\rho$, $-\omicron\varsigma$, and $-\alpha\varsigma$ (gen. $-\alpha\tau\omicron\varsigma$ and $-\alpha\omicron\varsigma$), are neuter. Except $\lambda\tilde{\alpha}\varsigma$, m.

And, subject to the general rules for gender —

(a) Words are masculine, that end in $-\eta\nu$ and

from $\iota\delta\rho\omega\varsigma$, $\iota\delta\rho\tilde{\omega}$ for $\iota\delta\rho\omega\tau\iota$, $\iota\delta\rho\tilde{\omega}$ for $\iota\delta\rho\omega\tau\alpha$; from $\gamma\acute{\epsilon}\lambda\omega\varsigma$, $\gamma\acute{\epsilon}\lambda\omega$ and $\gamma\acute{\epsilon}\lambda\omega$. For $\iota\chi\tilde{\omega}\rho\alpha$ we find $\iota\chi\tilde{\omega}$, which is perhaps due rather to apocope. Homer has the analogous apocopated forms $\kappa\upsilon\kappa\epsilon\tilde{\omega}$ and $\kappa\upsilon\kappa\epsilon\tilde{\omega}\nu\alpha$, and the accusatives $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega$, $\Pi\omicron\sigma\epsilon\iota\tilde{\omega}$ are found in Attic prose, besides the regular $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega\nu\alpha$ and $\Pi\omicron\sigma\epsilon\iota\tilde{\omega}\nu\alpha$.

6. The Attic dialect loves contractions. But in many instances we find a preference for the open forms. Thus $\tau\rho\iota\eta\rho\acute{\epsilon}\omega\nu$, $\tau\epsilon\iota\chi\acute{\epsilon}\omega\nu$ are commonly found, and the acc. $\beta\alpha\sigma\iota\lambda\acute{\epsilon}\alpha\varsigma$ is seldom contracted by Attic writers into $\beta\alpha\sigma\iota\lambda\epsilon\acute{\iota}\varsigma$.
7. The Doric terminations of the oblique cases are $-\iota\tau\omicron\varsigma$ &c. in those words in $-\iota\varsigma$ which in other dialects make $-\iota\delta\omicron\varsigma$ &c.
8. In some words ending in $-\eta\varsigma$ and $-\omicron\varsigma$ (gen. $-\epsilon\omicron\varsigma$) the Epic and Doric dialects have a genit. form in $-\epsilon\upsilon\varsigma$. So $\text{'}\tilde{\alpha}\rho\iota\sigma\tau\omicron\varphi\acute{\alpha}\nu\epsilon\upsilon\varsigma$, $\theta\acute{\alpha}\rho\sigma\epsilon\upsilon\varsigma$ for $\text{'}\tilde{\alpha}\rho\iota\sigma\tau\omicron\varphi\acute{\alpha}\nu\omicron\upsilon\varsigma$, $\theta\acute{\alpha}\rho\sigma\omicron\upsilon\varsigma$.
9. The $-\omicron\iota$ of the dat. of words in $-\omicron\varsigma$ often becomes one syllable in Epic poetry; as $\pi\lambda\eta\theta\upsilon\iota$, $\nu\acute{\epsilon}\chi\upsilon\iota$.

-ηξ, except φρήν fem. and βήξ doubtful, with ἀλώ-πηξ fem.

in -ων (gen. -ωνος, -οντος, -ωντος), except ἄλων f., τρήρων f., αὐλῶν doubtful, κώδων d.

in -ηρ, except γαστήρ, κήρ *fate* (κῆρ *heart* and other contracted words follow of course the gender of their open forms). These are fem., and ἀήρ, αἰθήρ are frequently fem. in poetry, but not in prose.

in -ειρ, -υρ and -ωρ, except the f. χεῖρ and the neuters πῦρ, ἔλδωρ, ἔλωρ, πέλωρ, σκῶρ, τέκμωρ, ὕδωρ.

in -ης (gen. -ηθος, -ητος), not being in -οτης or -υτης, except ἐσθής f.

in -ους, -ως (not making -οος in the gen.), -ψ, except οὖς n., φῶς n., καλαῦροψ, κατῆλιψ, λαῖλαψ, ὄψ, φλέψ, χέρνιψ all fem. and ὦψ d.*

(b) Words are feminine, that end in -εις, except κτεῖς m.

in -ιν and -ις, except κίς, δελφίς or δελφίν, ἔχις, ὄρχις, ὄφις, τέλμις all m., θίς or θίν and pl. κύρβεις both d.

in -ους and -ων (gen. -ονος), except the masculines βότρυς, θρήνυς, ἰχθύς, μῦς, νέκυς, στάχυς, πέλεχυς, πῆχυς, ἄκμων, κανών, and the doubtful κίων.

in -ξ (if not in -ηξ), except ἰέραξ, κόραξ, στύραξ, θώραξ, λάρυγξ, πίναξ all masc. and φάρυγξ doubtful.

(c) Words are neuter, that end in -αρ.

Note that words of the common gender have not been specified in the list of exceptions, nor many words of epicene gender.

* Almost always fem.

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The cases follow the nominative in accent as nearly as possible, except that

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2. The words γυνή and κυών follow the same rule for the gen. and dat.; and so do syncopated words in -ηρ like πατήρ, in the syncopated forms (but the -ας of the dat. pl. is paroxytone), and γόνυ and δόρυ in the syncopated gen. and dat. singular only.

Δημήτηρ however throws back its accent as far as possible.

3. The vocatives of syncopated words in -ηρ, of words declined like τριήρης, of compound words generally (if not in -φρων), and of Ἀγαμέμνων, Ἀμφίων, Ἀπόλλων, Ποσειδῶν, δαήρ, σωτήρ, together with the word Ἡρακλῆς, throw back their accent as far as possible.

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from $\iota\delta\rho\acute{\omega}\varsigma$, $\iota\delta\rho\tilde{\psi}$ for $\iota\delta\rho\acute{\omega}\tau\iota$, $\iota\delta\rho\tilde{\omega}$ for $\iota\delta\rho\acute{\omega}\tau\alpha$; from $\gamma\acute{\epsilon}\lambda\omega\varsigma$, $\gamma\acute{\epsilon}\lambda\psi$ and $\gamma\acute{\epsilon}\lambda\omega$. For $\iota\chi\tilde{\omega}\rho\alpha$ we find $\iota\chi\tilde{\omega}$, which is perhaps due rather to apocope. Homer has the analogous apocopated forms $\kappa\upsilon\kappa\epsilon\tilde{\omega}$ and $\kappa\upsilon\kappa\epsilon\iota\tilde{\omega}$ for $\kappa\upsilon\kappa\epsilon\tilde{\omega}\nu\alpha$, and the accusatives $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega$, $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega\alpha$ and $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega\alpha$ are found in Attic prose, besides the regular $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega\alpha$ and $\text{'}\tilde{\alpha}\rho\omicron\lambda\lambda\omega\alpha$.

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4. Words in -εως, -ως and -ω (gen. -οος) make the voc. perispomenon.

Quantity and Accent of the Nominative Singular.

The following terminations of the Nom. Sing. are short — *-α, -αρ, -ας, -ι, -ις, -υ, -υς.*

Except *-ᾱς* (gen. *-αντος*), *-ις* in monosyllables, *-ις* (gen. *-ῖνος* or *-ῖθος*), *-ις* in most dissyllabic feminines that make gen. *-ῖδος*, *-ις* in polysyllables with penult and antepenult short that make gen. *-ῖδος* or *-ῖτος*, *-ῦς* in monos., *-ῦς* (gen. *-ῦος* or *-ῦνος*) — but we find *γένυς, γῆρυς, θρηῦς, ἴτυς, κάγχρυς* with the *-υς* short, and *νηδύς* with the *-υς* common —; *-ῦς* in *δαγύς, κόμυς.*

These terminations are long — *-αν, -ιν, -ον, -ορ.*

In the accentuation of the nom. sing., the irregularities to be noted are —

Words in *-ας* (gen. *-αδος*), in *-ις* (gen. *-ιδος, -ινος, -ιτος*), in *-υς* (gen. *-υος*), in *-εως*, in *-ως* (gen. *-οος*) and in *-ω* are oxytone.

Except *ἱασπις, κάνναβις, σίκιννις, φύλοπις, φύβηλις, αὔλις, ἱρις, μῆνις, μῆτις, νεᾶνις, τάλις, χλοῦνις*, and fem. in *-ᾱτις, -ῆτις, -ῖτις, -ῶτις* formed from, or as if from, masculines in *-της*. — Except also other feminines in *-τις* formed from masculines in *-της*, which, with the following words, are paroxytone — *δασπις, ἑρις, θεμις, ἱβις, καλπις, μαγαδις, μυστις, ὀπις, ποτις, σινις, ταπις, τιγρις, τροπις, χαρις.* And *ἄρκυς, βόρυς, βότρυς, γένυς, ἴτυς, κάγχρυς, κάνδυς, κίκυς, νέκυς, πίτυς, στάχυς, χέλυς, ἄσταχυς, δρυς, μῦς, σῦς, ὕς, γῆρυς, θρηῦς*, and *νηδύς* when the last syllable is made short.

Words in *-αν, -ην, -ιν*, and in *-ων* (gen. *-νος*) are oxytone.

Except *Ἑλλην, εἰρην*, patronymics and proper names generally in *-ων*, and *ἄχμων, ἀλγμων, ἄλων*,

ἀμβων, ἀξων, γαστρων, γειτων, γληχων, γνωμων, δαιμων, διδυμαων, ἡμων, θεαμων, ἰχνευμων, κιων, κλυδων, κυφων, κυων, κωδων, κωθων, μαλαχιων, μηκων, μοθων, ὀπαων, πατρων, πιθων, πλευμων, πριων, πωγων, πρωων, σιφων, σκηπων, σκιπων, σκορπιων, σπαδων, στημων, τεκτων (and comp.), τενων, τερμων, τιλλων, τρηρων, τριβων, all of which are paroxytone.

Words in -ηρ (gen. -ρος) and -ειρ are oxytone.

Words in -ξ and -ψ that are polysyllables receive an accent on the penult, acute or circumflex according to the quantity of the last two syllables.

The following words also are irregular:

Ἀνδριάς, ἱμάς, ἀλλᾶς, ἀδροτής, βραδυτής, γυμνής, δηϊότης, ἐσθής, πινυτής, ποτής, ταχυτής, χερνής, παῖς, δαγύς, χλαμύς, βοῦς, οὐς, with εὐρώς, ἰδρώς, γλαυῆ (at least in Attic), ὦλες, γυνή, ἀχώρ, ἰχώρ.

THE SUFFIXES -ΔΕ, -ΘΕΝ, -ΘΙ, -ΦΙ.

Besides the usual forms of inflexion, we frequently find the syllable -δε appended to the accusative of subst., mostly of the first or second declension, but occasionally of the third, and now and then in Epic poetry even to the accusative of an adjective. With respect to accentuation, it follows the rules for an ordinary enclitic; and in plural words of the 1. decl. the final *ς* coalesces with the *δ*, as Ἀθήναζε for Ἀθήνασδε. This form is an equivalent for a locative case meaning *to, towards*.

The suffix -θεν seems to have been an old termination of the gen. case, and it is found

in Homer simply as such (even the Tragedians not uncommonly use the word σέθεν for σοῦ), but more frequently it has a locative signification, *from*. The accent of words with this suffix is for the most part on the same syllable and (if the laws of accentuation permit) of the same kind as in the ordinary gen. case; as γῆθεν, θεόθεν, δαίτηθεν: but Ἀθήνηθεν from Ἀθῆναι, and other words arising from plurals are not only formed, but accentuated also as if from singular words; and words in -οθεν are paroxytone.

Exceptions are ἄλλοθεν, ἐκαστοθεν, οἴκοθεν, πάντοθεν and some words derived from adverbs to be hereafter noticed.

Appended -θι mostly marks a local dative in the sense *at a place*, but appears occasionally in Homer as a gen. with the preposition πρό. The same rules for accent hold good for words with -θι and -οθι suffixed as for those with -θεν and -οθεν, subject to the corresponding exceptions ἄλλοθι &c.

In the Epic poets -φι (or -φιν) is a frequent termination of the dative of substantives, and not a rare one of the genitive. Adjectives also, and even participles are occasionally found with this suffix.

Words of the 1. decl. have such a form in the singular only, which ends in -ηφι, and follows the accentuation of the regular genitive; as κεφαλῆφι, βίηφι.

Those of the 2. decl. take it in both numbers

with the same ending -οφι (always parox.) for both; as ἐκ θεόφιν, ἐν ποντόφιν.

Those of the 3. decl. are with scarcely an exception so formed in the pl. only, ending in -εσφι; as οὖν ὄχεσφι, κατ' ὄρεσφι. We find ναῦφι from ναῦς and a very few other irregular formations: otherwise they all come from neuters in -ος, keeping the accent on the same syllable as in the nominative.

ANOMALOUS NOUNS.

Anomalous nouns (in the general sense of the term) are those which are in any way irregular in their inflexions: but the name in a restricted sense is particularly applied to those which form the *oblique** cases from some other nominative than the one in use; as,

N. γάλα, <i>milk</i> ,	G. γάλακτος, as from γάλαξ,
N. γυνή, <i>a woman</i> }	G. γυναικός, as from γύναιξ,
Voc. γύναι }	
N. γόνο, <i>a knee</i> ,	G. γόνατος, as from γόνας,
N. δόρυ, <i>a spear</i> ,	G. δόρατος, as from δόρας,
N. Ζεός, <i>Jupiter</i> ,	{ G. Ζηνός, as from Ζήν,
Voc. Ζεῦ }	
	{ G. Διός, as from Δίς,
N. ὕδωρ, <i>water</i> ,	G. ὕδατος, as from ὕδάζ,

and others.

* The *oblique* cases are all except the nominative, or, more strictly speaking, the nom. and vocative.

HETEROCLITE NOUNS.

Heteroclites are those which have but one form of the nominative, but have more than one form in one or more of the oblique cases; as,

N. *μύκης*, *a mushroom*, G. *μύκητος* and *μύκου*,
 N. *Οἰδίπους*, *Œdipus*, G. *Οἰδίποδος* and *Οἰδίπου*,
 N. *σκότος*, *darkness*, G. *σκότου* and *σκότους*,
 and others.

REDUNDANT NOUNS.

Many words have a double form of the nominative, and corresponding double forms of some or all oblique cases; as,

ῥῶτος and *ῥῶτον*, *πτύξ* and *πτυχή*,
ζυγός and *ζυγόν*, *Πατροκλῆς* and *Πάτροκλος*,
 with many others.

Such words are technically called *abundantia*.

METAPLASTIC NOUNS.

Metaplasma is the formation of cases arising from a noun of one declension as if from a different nominative of some other declension. So

κρίνον, nom. pl. *κρίνεα*, dat. pl. *κρίνεσι*.
ὄνειρος and *ὄνειρον*, gen. *ὄνειρατος*, dat. *ὄνειρατι*, with pl. *ὄνειρατα* &c.

οἶος has (as if there were a nom. *οἶεύς*), particularly in Attic Greek, gen. *οἶέος*, dat. *οἶεϊ*, with dual *οἶέε*, *οἶέων*, and plural

οἰεῖς, οἰέων, οἰέαι, οἰέας or οἰεῖς. In Epic poetry, we also find acc. sing. οἰέα, nom. pl. οἰέες, and (as if there were a nom. οἰς) gen. οἰος, with corresponding forms οἰι, οἰα, dual οἰε, plural οἰες, οἰάαι, οἰας.

Metaplastic words occur most abundantly in Epic Greek. The regularly inflected form more often than not exists along with the metaplastic anomaly.

INDECLINABLE NOUNS.

Indeclinable nouns are those which have the same form for all the cases; as,

ἄλφα, &c. (*the names of the letters*),
many cardinal numerals,
δέμας, *a body*,
ὄφελος, *utility*, with χρεών, *fate*, and others.

HETEROGENEOUS NOUNS.

Heterogeneous nouns have in the plural a different gender from that of the singular; as,

SINGULAR.	PLURAL.
ὁ δεσμός, <i>the chain</i> ,	{ οἱ δεσμοί, and τὰ δεσμά, chiefly Attic.
ὁ δίφρος, <i>chariot-board</i> ,	{ τὰ δίφρα, but generally οἱ δίφροι.
ὁ λύχνος, <i>the lamp</i> ,	οἱ λύχνοι and τὰ λύχνα.
ὁ ῥύπος, <i>filth</i> ,	οἱ ῥύποι and τὰ ῥύπα.
ὁ σῖτος, <i>the corn</i> ,	τὰ σῖτα.

ὁ Τάρταρος, *the infernal* } τὰ Τάρταρα.
regions,

So, τὸ στάδιον, οἱ στάδιοι and τὰ στάδια.

PATRONYMICS.

A patronymic is the name of a descendant, derived from the name of the parent or ancestor.

1. Male patronymics end in -αδης, -ιδης, -ιαδης, -ιων, all paroxytone; as Βορεάδης from Βορέας, Τανταλίδης from Τάνταλος, Τελαμωνιάδης from Τελαμών, Κρονίων from Κρόνος.
2. Female patronymics end in -ας, -ις, -ιας, oxytone, and -ιωνη, -ιωνη, -ινη, paroxytone; as Βορεάς, Τανταλίσ, Θαυμαστιάς from Θαύμας, Ἀχρисиώνη from Ἀχρίσιος, Ἡλεκτροώνη from Ἡλεκτρώων, Ἀδραστίνη from Ἀδραστος.

DIMINUTIVES.

Diminutives end in simple -ιον (most commonly), in -άριον, -άφιον, -ίς, -ίδιον, -ίσκος, -ίσκη, -ίσκιον, -ίχνη, -ίχνιον, -ύδριον, -υλλίς, -ύλλιον, -ύφιον, and in Doric Greek, occasionally also in -υλος. In the word χοράσιον from κόρη, -αριον becomes -ασιον for the sake of euphony. Many words involve a latent contraction, which affects the quantity and the accent (see rules for accent of diminutives in

-ιον under Second Decl.) — as βοῖδιον for βοῖδιον, οἰκίδιον for οἰκίδιον from οἰκία, ἰχθυῖδιον for ἰχθυῖδιον, ὕδιον for ὕδιον.

Obs. Diminutive forms frequently drop their diminutive force; as βιβλίον, *a book*.

The appellations of the young of animals often end in -ιδεύς; as,

λύκος, *a wolf*, λυκιδεύς, *a wolf's cub*,
λαγώς, *a hare*, λαγιδεύς, *a leveret*.

ADJECTIVES.

Adjectives, as in Latin, may have *three* terminations, *two* terminations, or *one* termination.

I. *Adjectives of Three Terminations.*

(1.) Terminations -ος, -η or -α, -ον.

RULE.

The feminine is in -ᾱ, when a vowel or ρ precedes the final -ος; as, ἱερός, ἱερᾶ, ἱερόν, *sacred*.* Adjectives in -οος, except when ρ precedes, retain η; as, ὅγδοος, ὀγδόη, ὀγδοον, *eighth*; ἀθρόος, ἀθρόα, ἀθρόον, *crowded*.

* Ἄτος makes feminine δῖα.

EXAMPLES.

σοφός, *wise*; ἱερός, *sacred*.

SINGULAR.

	M	F.	N.	M.	F.	N.
Nom.	σοφός	σοφή	σοφόν	ἱερός	ἱερά	ἱερόν
Gen.	σοφοῦ	σοφῆς	σοφοῦ	ἱεροῦ	ἱερᾶς	ἱεροῦ
Dat.	σοφῷ	σοφῇ	σοφῷ	ἱερῷ	ἱερᾷ	ἱερῷ
Acc.	σοφόν	σοφήν	σοφόν	ἱερόν	ἱεράν	ἱερόν
Voc.	σοφέ	σοφή	σοφόν	ἱερέ	ἱερά	ἱερόν

DUAL.

N. A.	σοφῶ	σοφά	σοφῶ	ἱερῶ	ἱερά	ἱερῶ
G. D.	σοφοῖν	σοφαῖν	σοφοῖν	ἱεροῖν	ἱεραῖν	ἱεροῖν

PLURAL.

Nom.	σοφοί	σοφαί	σοφά	ἱεροί	ἱεραί	ἱερά
Gen.	σοφῶν	σοφῶν	σοφῶν	ἱερῶν	ἱερῶν	ἱερῶν
Dat.	σοφοῖς	σοφαῖς	σοφοῖς	ἱεροῖς	ἱεραῖς	ἱεροῖς
Acc.	σοφούς	σοφάς	σοφά	ἱερούς	ἱεράς	ἱερά
Voc.	σοφοί	σοφαί	σοφά	ἱεροί	ἱεραί	ἱερά.

Contracted Forms.

RULES.

Termination in -εος.

1. Eo is contracted into -ου; as,
χρῦσεος, χρυσοῦς.

2. *Ea* in the singular feminine is contracted into -ῃ, or if a *p* precede -εα, into -ᾱ; as,
χρυσέα, χρυσῃ. ἀργυρέα, ἀργυρᾱ.
 In the plural, -εα is contracted into -ᾱ.

Termination in -οος.

1. *Oo* is contracted into -ου.
 2. *Oη* in the feminine singular is contracted into -ῃ; as,
ἀπλόη, ἀπλῃ.

Oα in the feminine singular is contracted into -ᾱ, when *p* precedes.

In the dual and plural -οα is contracted into ᾱ.

Obs. The masc. of the vocative sing. does not suffer contraction.

EXAMPLES.

χρύσεος, golden.

SINGULAR.

Nom.	χρύσεος	χρυσέα	χρύσειον
	χρυσούς	χρυσῃ	χρυσούν
Gen.	χρυσέου	χρυσέας	χρυσέου
	χρυσού	χρυσῆς	χρυσού
Dat.	χρυσέῳ	χρυσέᾳ	χρυσέῳ
	χρυσῷ	χρυσῇ	χρυσῷ
Acc.	χρύσειον	χρυσέαν	χρύσειον
	χρυσούν	χρυσῇν	χρυσούν
Voc.	χρύσεα	χρυσέα	χρύσειον
		χρυσῇ	χρυσούν

DUAL.

N. A.	χρυσέω χρυσῶ	χρυσέα χρυσᾶ	χρυσέω χρυσῶ
G. D.	χρυσέοιν χρυσοῖν	χρυσέαιν χρυσαιν	χρυσέοιν χρυσοῖν

PLURAL.

Nom.	χρύσειοι χρυσοῖ	χρύσεαι χρυσαῖ	χρύσεια χρυσᾶ
Gen.	χρυσέων χρυσῶν	χρυσέων χρυσῶν	χρυσέων χρυσῶν
Dat.	χρυσείοις χρυσοῖς	χρυσέαις χρυσαῖς	χρυσείοις χρυσοῖς
Acc.	χρυσέους χρυσοῦς	χρυσέας χρυσᾶς	χρύσεια χρυσᾶ
Voc.	χρύσειοι χρυσοῖ	χρύσεαι χρυσαῖ	χρύσεια χρυσᾶ

ἀπλός, *single*.

SINGULAR.

Nom.	ἀπλός ἀπλοῦς	ἀπλόη ἀπλῇ	ἀπλόον ἀπλοῦν
&c.	&c.	&c.	

ἀργύρεος, *silver*.

SINGULAR.

Nom.	ἀργύρεος ἀργυροῦς	ἀργυρέα ἀργυρᾶ	ἀργύρεον ἀργυροῦν
&c.	&c.	&c.	

Adjectives 'are called *parisyllabic* or *imparisyllabic* according as the feminine has the same number of syllables as the masculine, or has an additional syllable.

ACCENTUATION.

The accent in the fem. and neut. of the nominative usually remains, so far as the laws of accentuation will permit, on the same syllable as in the masculine; as σοφός, σοφή, σοφόν, — φίλιος, φιλιᾶ, φίλιον, — γλυκός, γλυκεῖα, γλυκύ.

But adj. in -αιμων and -ημων, and comparatives in -ων, throw back the accent in the neuter; as εὔδαιμων, n. εὔδαιμον.

Adjectives in -εος and -οος, when contracted, become perispomenon, whatever be the accent of the open form. Thus χρύσεος, χρυσοῦς, χρυσέα, χρυσῇ, χρύσειον, χρυσοῦν.

The accent of the nominative being ascertained, the rules for the accentuation of oblique cases in the different declensions of substantives, become applicable to the cases of adjectives inflected like them.

Except that —

1. When a parox. fem. arises from a proparox. or properisp. masculine, the original accent returns in the nom. plural, where the conventional quantity of the final -αι permits it. So φίλιος, φιλιᾶ, but φίλιναι.

2. The fem. of the gen. pl. is in parisyllabic

words accentuated like the masc.; as φιλίωv masc. and feminine.

*Accent of the Singular Nominative Masculine
of words in -ος.*

We may observe generally that

1. Adjectives in -ος have a tendency to be oxytone.

2. If an adj. in -ος is identical in form with a substantive (not being merely an adj. used substantively); the adj. will be almost invariably oxytone, and the subst. will have the accent on the penult; as στενός, στένος, αἰθός, αἶθος.

As in the second decl. of substantives —

a. Compounds in which the latter element is verbal and exerts a transitive sense are oxytone, if the penult be long, and paroxytone, if the penult be short; as ἵπποφορβός, ἵπποτρόφος. But if the meaning become passive, the word is then proparoxytone. So μητροκτόνος, *slaying a mother*, but μητρόκτονος, *slain by a mother*. *Obs.* Compounds having a passive sense are generally regular.

b. But rule a. does not hold good for compounds in which the first component is πᾶν, πολύ, a preposition or any other particle. In such words the accent is almost invariably regular. The word ἐπρόσῳλος also is regular, contrary to rule a.

c. In certain Epic compounds; which are virtually merely separate words in juxtaposition,

such as δουρικλυτός = δουρί κλυτός, the accent is simply that of the latter component.

Subject (when no exemption is particularly indicated) to these three rules, and to the general principle that compounds are mostly regular, there are also the following irregularities depending on termination —

Adjectives in -ας, -γος, -ηος, -κος, -λος, -πος, -ρος, -σος, -τος, -υος, -χος, -ψος are oxytone.

Except that —

ἴλαος and πρᾶος are regular.

Μαργος and ὀλιγος are paroxytone; and compounds of ἔργον (as in the second decl. of subst.), if they have a physical reference, are mostly oxytone, if a moral or intellectual one, proparoxytone, these last naturally becoming, when they take a contracted or quasi-contracted termination, properispomenon.

Πηλικος and its correlatives are paroxytone.

All in -ῖλος and -ῦλος (but αἰσῦλος), αἰολος and the assumed form μεγαλος (for the inflexions of μέγας) are paroxytone; ἄλλος, δηλος, κοῖλος, κολος, λαλος, ὄλος, οὔλος, φαυλος, ἀστυφηλος, ἀτασθαλος, βεβηλος, δαιδαλος, δειελος, εἰκελος and its compounds, θεσκελος, ἐκηλος, ἐρυγμηλος, ἑωλος, ἱξαλος, κιβδηλος and its compounds, πεταλος are all regular.

Comparatives in -ρος and words of comparative form, such as ἑκατερος (but δεξιτερός and ἀριστερός), ἄκρος, βαρβαρος, γαυρος, γλισχρος, ἔλευθερος, ἐνερος, ἡμερος, θουρος, καρχαρος, λαβρος, λαληθρος, λοιδορος, μαυρος, μερμερος, μωρος in Attic writers (otherwise μωρός), παυρος, πελωρος, πεπειρος, στειρος, ταλαιπωρος,

ἐλπίς, γεραίς, γῆρας are all regular. The words κακός and πονηρός, in the sense of *wicked*, are oxytone, but in the sense of *miserable, unfortunate*, are paroxytone.

Βένετος, ἴσος (with the other forms ἴσος and ἴσος), μέσος, μέσος, are regular: πῶτος and its correlatives are paroxytone.

Ἄνωτος, superlatives, words of superlative form and numerals in -τος are regular.

Ἐγῆτος and κατῆτος are regular.

Ἀγένητος, ἰσότης, κατὰ γένος, μελέτης, νηπιότης, πύχνης and other like secondary forms of adjectives in -ος (mostly Doric, and diminutive in sense) are regular. Compounds of ἔγω ending in -ότης are, as in the second decl. of substantives, properispomenon.

Adjectives in -τιος, -σιος, -ωος and -φος are perispomenon.

Except that —

All dissyllables in -τιος are oxytone; ἄλιος, ἄρατος *thin* (but ἄρατος *curved*), ἄλσιος, γερσιος, δηνσιος, ἰβσιος, κρασιος, πάλσιος are also oxytone, and βεβσιος, βισσιος, γυνσιος, δειλσιος, δικσιος, ἐμπσιος, ματσιος, νομισσιος *customary* (but νομισσιος *roving*), πύλσιος and compounds of γῆ in -γισσιος are regular. The dual δοῶ, ὀλοῶ, ποῶ; indef. (but ποῶ; interrog.) are oxytone, and γελῶ, ὁμοῶ; are regular (though the Ionic form of the latter is ὁμοῖος). ζῶος is oxytone.

Besides there are these irregularities —

Uncompounded words in -βος are oxytone, αἰοβος and the compounds in -αιοβος or -φοβος, ἐλκωβος, λορβος, νωβος, φειβος are all oxytone. Ἐπετός, ἀρνετός, ἐνέτος: adj. in -αλεος and the

large class of verbals in -τεος are paroxytone.

Πεζός, χθιζός, αγαθός, αἰθός, βοηθός, ἐφθός, ξανθός, ξουθός, ὀρθός, τυτθός, βαλιός (or βαλῖος), δεξιός, μονιός, πολιός, σχολιός, ἀντίος (and its comp. also parox.), μυρίος (but μύριοι when strictly a numeral), πλησίος, σποδῖος.

Ἄγρειος, ἀνδρειος, ἀστειος, ἀχρειος, γυναικειος, Ἑρκειος (Att. Ἑρκειος), ἑταιρειος, ἡθειος, ἱαμβειος, λοχειος, μεγαλειος, μουσειος, νυμφειος, ὀθνηιος, οἰκειος, παιδειος, παρθενειος, σπονδειος, χορειος are all properispomenon, and ἀφνειος, θαμειος, ταρφειος, φατειος are oxytone.

Adject. in -μος and in -νος with a long or common penult are oxytone — though ἐρήμος (Attic ἐρημος), ἐτοῖμος (or ἔτοιμος), λίχνος, μόρφνος, τέραμνος, κάρβανος, ἀγχιστῖνος, ἐκεῖνος and the pl. προμνηστῖνοι.

Ὀμός, ἐμός, ἱταμός, μηδαμός, οὐδαμός.

Adj. in -ᾶνος are oxytone (but δάπανος, κάγκανος, λίτανος), those in -ῖνος having reference to time are oxytone (though τήτινος), and so are ἀληθινος, ἀνθινος, ἐλαῖνος, κενος, ξυνος, πεδινος, πυκινος, ῥαδινος, στενος.

Λοξός, φοξός, θοός, ζοός, ὀλοός: ἄθροος, ἀπλοος, διπλοος and the other multiples in -πλοος are paroxytone.

Κοῦφος, but other dissyl. in -φος are oxytone.

(2.) Terminations -ος, -εια, -υ.*

ἡδύς, *sweet*.

SINGULAR.

Nom. ἡδύς	ἡδεῖα	ἡδύ
Gen. ἡδέος	ἡδείας	ἡδέος

* *Obs.* 1. The Ionians said ἡδέα, ἡδέη, &c., for ἡδεῖα, &c.

Dat.	ἡδέϊ ἡδεῖ	ἡδείᾱ	ἡδέϊ ἡδεῖ
Acc.	ἡδύν	ἡδεῖαν	ἡδύ

DUAL.

N. A.	ἡδέε	ἡδείᾱ	ἡδέε
G. D.	ἡδέοιν	ἡδείαιν	ἡδέοιν

PLURAL.

N. V.	ἡδέες ἡδεῖς	ἡδείαι	ἡδέα
Gen.	ἡδέων	ἡδειῶν	ἡδέων
Dat.	ἡδέσι	ἡδείαις	ἡδέσι
Acc.	ἡδέας ἡδεῖς	ἡδείας	ἡδέα.

ACCENT.

Ἦμις, θῆλυς, πρέσβυς are regular. All other adjectives of this form are oxytone in the masc. of the nom. singular.

Obs. 2. We find εὔρεα in the Epic Poets as well as εὐρύς.

Obs. 3. πρέσβυς in the sense of *venerable*, has a poetic feminine πρέσβειρα and πρέσβα. Otherwise it has no fem. form.

Obs. 4. In Epic and Doric poetry, some adjectives in -υς are occasionally used as of the common gender. Homer has θῆλυς ἐέρση, ἡδὺς αὖτη.

Obs. 5. Ἦμις sometimes contracts the plural neut. ἡμίσα into ἡμίση, even in Attic Greek. Gen. sing. ἡμίτου and ἡμίσεως are late Greek.

(3.) Adjectives in -ας, -αινα, -αν, and Participles in -ας, -ασα, -αν.

μέλας, *black*.

SINGULAR.

Nom.	μέλᾱς	μέλαινα	μέλᾱν
Gen.	μέλᾱνος	μελαίνης	μέλανος
Dat.	μέλανι	μελαίνῃ	μέλανι
Acc.	μέλανα	μέλαιναν	μέλαν
Voc.	μέλαν	μέλαινα	μέλαν.

DUAL.

N.A.V.	μέλανε	μελαίνα	μέλανε
G. D.	μελάνοιν	μελαίναιν	μελάνοιν

PLURAL.

N. V.	μέλανεσ	μέλαιναι	μέλανα
Gen.	μελάνων	μελαινῶν	μελάνων
Dat.	μέλασι	μελαίναις	μέλασι
Acc.	μέλανας	μελαίνας	μέλανα.

Almost like μέλας is declined τέρην, τέρεινα, τέρεν *tender*, gen. τέρενος, τερείνης, τέρενος, &c.

τύψας, *having struck*.

SINGULAR.

N. V.	τύψᾱς	τύψᾱσα	τύψᾱν
Gen.	τύψαντος	τυψάσης	τύψαντος
Dat.	τύψαντι	τυψάσῃ	τύψαντι
Acc.	τύψαντα	τύψασαν	τύψαν

DUAL.

N.A.V.	τύψαντε	τυψάσα	τύψαντε
G. D.	τυψάντοιν	τυψάσαιν	τυψάντοιν

Dat.	ῥδέϊ ῥδεϊ	ῥδεία	ῥδέϊ ῥδεϊ
Acc.	ῥδύν	ῥδεῖαν	ῥδύ

DUAL.

N. A.	ῥδέε	ῥδεία	ῥδέε
G. D.	ῥδέοιν	ῥδείαιν	ῥδέοιν

PLURAL.

N. V.	ῥδέες ῥδεῖς	ῥδείαι	ῥδέα
Gen.	ῥδέων	ῥδειῶν	ῥδέων
Dat.	ῥδέσι	ῥδείαις	ῥδέσι
Acc.	ῥδέας ῥδεῖς	ῥδείας	ῥδέα.

ACCENT.

ῥΗμισ, ῥῥῥ, πρέσβς are regular. All other adjectives of this form are oxytone in the masc. of the nom. singular.

Obs. 2. We find εῥέα in the Epic Poets as well as εῥύν.

Obs. 3. πρέσβς in the sense of *venerable*, has a poetic feminine πρέσβειρα and πρέσβα. Otherwise it has no fem. form.

Obs. 4. In Epic and Doric poetry, some adjectives in -ς are occasionally used as of the common gender. Homer has ῥῥῥ ἐέρση, ῥδύς άῥτη.

Obs. 5. ῥΗμισ sometimes contracts the plural neut. ῥμῖσεα into ῥμῖση, even in Attic Greek. Gen. sing. ῥμῖσους and ῥμῖσεως are late Greek.

(3.) Adjectives in -ας, -αινα, -αν, and Participles in -ας, -ασα, -αν.

μέλας, *black*.

SINGULAR.

Nom.	μέλᾱς	μέλαινα	μέλᾱν
Gen.	μέλᾱνος	μελαίνης	μέλανος
Dat.	μέλανι	μελαίνῃ	μέλανι
Acc.	μέλανα	μέλαιναν	μέλαν
Voc.	μέλαν	μέλαινα	μέλαν.

DUAL.

N.A.V.	μέλανε	μελαίνα	μέλανε
G. D.	μελάνοιν	μελαίναιν	μελάνοιν

PLURAL.

N. V.	μέλανε	μέλαιναι	μέλανα
Gen.	μελάνων	μελαινῶν	μελάνων
Dat.	μέλασι	μελαίναις	μέλασι
Acc.	μέλανας	μελαίνας	μέλανα.

Almost like μέλας is declined τέρην, τέρεινα, τέρεν *tender*, gen. τέρενος, τερείνης, τέρενος, &c.

τύψας, *having struck*.

SINGULAR.

N. V.	τύψᾱς	τύψᾱσα	τύψᾱν
Gen.	τύψαντος	τυψάσης	τύψαντος
Dat.	τύψαντι	τυψάσῃ	τύψαντι
Acc.	τύψαντα	τύψασαν	τύψαν

DUAL.

N.A.V.	τύψαντε	τυψάσα	τύψαντε
G. D.	τυψάντοιν	τυψάσαιν	τυψάντοιν

PLURAL.

N. V.	χαίοντες	χαίοντες	χαίοντες
Gen.	χαίοντων	χαίοντων	χαίοντων
Dat.	χαίοντι	χαίοντι	χαίοντι
Acc.	χαίοντας	χαίοντας	χαίοντας

So αἶς, αἶσα, αἶν,* and its compounds, which throw back the accent — αἶας, αἶματα.

(4.) Adjectives in -εις, -εσσα, -εν; and Participles in -εις, -εσσα, -εν, -ος, -ουσα, -ον and -ους, -ουσα, -ον.

χαίεις, graceful.

SINGULAR.

Nom.	χαίεις	χαίεσσα	χαίεν
Gen.	χαίεντος	χαίεσσας	χαίεντος
Dat.	χαίεντι	χαίεσσαη	χαίεντι
Acc.	χαίεντα	χαίεσσαν	χαίεν
Voc.	χαίεν	χαίεσσα	χαίεν

DUAL.

N.A.V.	χαίεντε	χαίεσσα	χαίεντε
G. D.	χαίέντοι	χαίεσσαί	χαίέντοι

PLURAL.

N. V.	χαίεντες	χαίεσσαι	χαίεντα
Gen.	χαίέντων	χαίεσσών	χαίέντων
Dat.	χαίενσι	χαίεσσαίς	χαίενσι
Acc.	χαίέντας	χαίεσσας	χαίέντα.

* This word conforms with Rule 1, page 41, in the singular number only. Thus, παντός, παντί, but πάντων, πᾶσι.

τυφθείς,* *having been struck.*

SINGULAR.

N. V.	τυφθείς	τυφθεῖσα	τυφθέν
Gen.	τυφθέντος	τυφθείσης	τυφθέντος
Dat.	τυφθέντι	τυφθείσῃ	τυφθέντι
Acc.	τυφθέντα	τυφθεῖσαν	τυφθέν
	&c.	&c.	&c.
	Dat. pl. τυφθεῖσι, τυφθείσαις, τυφθεῖσι.		

δεικνύς, *shewing.*

SINGULAR.

N. V.	δεικνύς	δεικνῦσα	δεικνύν
Gen.	δεικνύντος	δεικνύσης	δεικνύντος
	&c.	&c.	&c.

διδούς, *giving.*

SINGULAR.

N. V.	διδούς	διδούσα	διδόν
Gen.	διδόντος	διδούσης	διδόντος
	&c.	&c.	&c.

Dat. pl. διδοῦσι, διδούσαις, διδοῦσι.**

* The accent of the masc. of the nom. sing. of participles will be discussed under the Verb.

** *Obs.* Adjectives in -ήεις, -ήεσσα, -ήεν, and -όεις, -όεσσα, -όεν, admit of contraction thus: —

τιμῆεις, *honoured*; μελιτόεις, *honeyed*.

Nom.	τιμῆεις	τιμῆεσσα	τιμῆεν
	τιμῆς	τιμῆσσα	τιμῆν
Gen.	τιμῆεντος	τιμῆεσσης	τιμῆεντος
	τιμῆντος	τιμῆσσης	τιμῆντος.

(5.) Participles in -ώς and -ων.

τετυφώς. *having struck.**

SINGULAR.

N. V.	τετυφώς	τετυφύει	τετυφός
Gen.	τετυφότης	τετυφύειας	τετυφότης
Dat.	τετυφότη	τετυφύει	τετυφότη
Acc.	τετυφότεν	τετυφύειν	τετυφός

DUAL.

N.A.V.	τετυφότες	τετυφύετε	τετυφότες
G. D.	τετυφότην	τετυφύειν	τετυφότην

PLURAL.

N. V.	τετυφότες	τετυφύει	τετυφότες
Gen.	τετυφότηων	τετυφύειν	τετυφότηων
Dat.	τετυφότη	τετυφύει	τετυφότη
Acc.	τετυφότες	τετυφύει	τετυφότες

Nom.	μελιτόεις	μελιτόεσσι	μελιτόεν (Epic also μελιτόειν)
	μελιτοῦς	μελιτοῦσσι	μελιτοῦν
Gen.	μελιτόεντος	μελιτοεσσης	μελιτόεντος
	μελιτοῦντος	μελιτοῦσσης	μελιτοῦντος.

* Syncopated participles in -ώς are thus declined:—

Nom.	ἔστως	ἔστωις	ἔστως
	ἔστως	ἔστωις	ἔστως
Gen.	ἔστωτος	ἔστωις	ἔστωτος
	ἔστωτος	ἔστωις	ἔστωτος.

And so on.

The neut. of the nom. and acc. sing. is also sometimes shortened by Epic poets into ἔστω.

τύπων, *striking*.*

SINGULAR.

N. V. τύπων	τύπουσα	τύπον
Gen. τύποντος	τυπούσης	τύποντος
&c.	&c.	&c.

Participles in -ων circumflexed are declined thus:

SINGULAR.

N. V. ἀγγεῶν	ἀγγελοῦσα	ἀγγελοῦν
Gen. ἀγγελοῦντος	ἀγγελοῦσης	ἀγγελοῦντος

And so on.

*Anomalies.*μέγας, *great*.

SINGULAR.

Nom. μέγας	μεγάλη	μέγα
Gen. μεγάλου	μεγάλης	μεγάλου
Dat. μεγάλῳ	μεγάλῃ	μεγάλῳ
Acc. μέγαν	μεγάλην	μέγα
Voc. μέγαλε	μεγάλη	μέγα.

Dual and Plural regularly as if from μέγας.

πολύς, *much, many*.**

SINGULAR.

Nom. πολύς	πολλή	πολύ
Gen. πολλοῦ	πολλῆς	πολλοῦ

* For the declension of contracted participles in -ων, see the paradigms of the contracted verbs.

** The Ionic form πολλός, -ή, -όν, is found in Herodotus and the Epic poets.

Dat.	πολλῷ	πολλῇ	πολλῷ
Acc.	πολύν	πολλήν	πολύ
PLURAL.			
N. V.	πολλοί	πολλαί	πολλά
Gen.	πολλῶν	πολλῶν	πολλῶν
Dat.	πολλοῖς	πολλαῖς	πολλοῖς
Acc.	πολλούς	πολλάς	πολλά.

Πολύς has also the following Epic forms.

SINGULAR.

M.	N.
Nom. πολύς, πουλύς	πολύ, πουλύ
Gen. πολέος	πολέος
Acc. πολύν, πουλύν*	πολύ, πουλύ.

PLURAL.

Nom. πολέες, πολεῖς
Gen. πολέων
Dat. πολέσι, πολέσσι and πολέεσσι
Acc. πολέας, πολεῖς.

The Attic tragedians have occasionally introduced Epic and Ionic forms, but only into the choral parts of tragedy

Πρᾶος, *tame*, has a second form πραῖς (Ion. πρηῖς), according to which the word may be declined throughout the sing. and pl. of all genders, and which gives the only feminine in all three numbers. In the Attic and Common dialects the declension is usually —

SINGULAR.

Nom. πρᾶος	πραεῖα	πρᾶον
Gen. πράου	πραείας	πράου

* Sometimes feminine.

Dat.	πράφ	πραεία	πράφ
Acc.	πρᾶον	πραεῖαν	πρᾶον

DUAL.

N. A.	πράω	πραεία	πράω
G. D.	πράοιν	πραεῖαιν	πράοιν

PLURAL.

Nom.	πρᾶοι, πραεῖς	πραεῖται	πραέα
Gen.	πραέων	πραειῶν	πραέων
Dat.	πράοις, πραέσι	πραεῖαις	πράοις, πραέσι
Acc.	πράους, πραεῖς	πραείας	πραέα.

Somewhat similar is the Attic declension of πλέως, of which there is another form πλέος (Ion. πλεῖος), regularly inflected, πλέος, πλέα, πλέον.

SINGULAR.

Nom.	πλέως	πλέα	πλέων
Gen.	πλέω	πλέας	πλέω
Dat.	πλέφ	πλέα	πλέφ
Acc.	πλέων	πλέαν	πλέων

DUAL.

N. A.	πλέω	πλέα	πλέω
G. D.	πλέφν	πλέαιν	πλέφν

PLURAL.

Nom.	πλέφ	πλέαι, some- times πλέφ	πλέα.
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And so on, the masc. and neut. following the declension of νεώς and ἀνώγειον, except

that the neut. of the nom. and acc. plural is πλέα.

Adjectives of Two Terminations.

1. Adjectives in -ης, neut. -ες, gen. -εος, contr. -ους; as,

ἀληθής -ές, Gen. ἀληθέος, *true*.

2. One adjective in -ην, neut. -εν, Gen. -ενος; ἄρσην, ἄρσεν, Gen. ἄρσενος, *male*.

3. Adjectives in -ῖς, neut. -ῖ, Gen. -ιος, -ιτος, -ιδος; as,

ἴδρις, -ι, Gen. ἴδριος, Attic ἴδρεως, *expert*.

εὐχαρίς, -ι, Gen. εὐχάριτος, *graceful*.*

ἄπολις, -ι, Gen. ἀπόλιδος, Dat. ἀπόλιδι, Acc. ἀπόλιδα, *having no city*; also gen. ἀπόλεως, Ion. and Dor. ἀπόλιος, Dat. ἀπόλει, Ion. and Dor. ἀπόλυ, ἀπόλῃ, Acc. ἄπολιν, and so on throughout.

4. Compound adjectives in -ύς, neut. -ύ; as, ἄδακρυς, ἄδακρυ, *tearless*.

These compounds of δάκρυ occur only in the nom. and acc. singular. But compounds of πῆχυς follow throughout the masc. and neut. of ἡδύς, except that the neut. of the nom. and acc. pl. suffers contraction; as,

δίπηχυς, δίπηχυ, Gen. διπήχεος, *measuring two cubits*. Pl. N. διπήχ-εες -εις, διπήχ-εα -η.

* *Obs.* Compound adjectives of this termination generally follow the declension of their primitives, except that some compounds of πόλις have a double form.

5. Adjectives in -ων, neut. -ον, Gen. -ονος; as, σόφρων, -ον, Gen. σόφρονος, *prudent*.

6. Compound adjectives in -ος are generally of *two* terminations, but not always; as, ξνδοξος, -ον, *renowned*.

But those in -ος from verbs already compounded, have commonly *three* terminations; as, ἐπιδεικτικός, -ή, -όν.*

Most adjectives in -ιος and -ειος, derived from substantives, are of *two* terminations, but not always; as,

αἰδιος, -ον, *eternal*, also of three terminations.

So are adjectives in -ιμος, but some not always; as,

δόκιμος, -ον, *approved*.

Obs. All comparatives and superlatives in -ος have, regularly, three terminations. But even of these the masc. form is found, though very rarely indeed, used as feminine.

7. Attic adjectives in -ως;** as,

ἱλεως, neut. ἱλεων, *propitious*.

* *Obs.* In Epic poetry, very many compound adjectives in -ος were declined with three endings; as, δθάνατος, -η, -ον. Poets not Epic occasionally decline these adj. in the same way, but rarely. On the other hand, in Attic Greek, some adj. which have three terminations in other dialects, have only or preferably two.

** Declined like νεώς and ἀνώγεων. In the m. and f. of the acc. sing. the ν is sometimes dropped in compounds; as acc. δξίγχρεω, ἀγήρω. See *Obs.* 1. under νεώς.

Compound adjectives in -ως, Gen. -ωτος; as, βούκερως, neut. -ων, Gen. βουκέρωτος or βούκερω, *having horns like an ox*.

8. Compounds in -ους, neut. -ουν;* as, εὔρους, neut. εὔρουν, *benevolent*.

These are mostly compounds of νόος and πλός, following the inflections of νόος and δστέον, but not contracting the neut. of the nom. and acc. pl. Thus εὔ-νοος -νοος, εὔ-νοον -νοον, &c. Pl. nom. εὔ-νοοι -νοι, εὔνοα.

EXAMPLES.

ἀληθής, *true*.

SINGULAR.

	M.	F.	N.
Nom.	ἀληθής	ἀληθής	ἀληθές
Gen.	ἀληθέος	ἀληθέος	ἀληθέος
	ἀληθοῦς	ἀληθοῦς	ἀληθοῦς
Dat.	ἀληθεί	ἀληθεί	ἀληθεί
	ἀληθεῖ	ἀληθεῖ	ἀληθεῖ
Acc.	ἀληθέα	ἀληθέα	ἀληθές
	ἀληθῆ**	ἀληθῆ	

* Compounds of ποῦς have the neuter in -ουν, and double forms in the other cases; as, πολύπους, -ουν, *many-footed*, Gen. πολύποδος and πολύπου.

** When a vowel precedes, the termination -έα generally becomes ᾶ; as ἀχλεᾶ, contr. ἀχλεᾶ, both here and in the neut. of the plural.

5. Adjectives in -ων, neut. -ον, Gen. -ονος; as,
 σώφρων, -ον, Gen. σώφρονος, *prudent*.

6. Compound adjectives in -ος are generally
 of *two* terminations, but not always; as,
 ἔνδοξος, -ον, *renowned*.

But those in -ος from verbs already com-
 pounded, have commonly *three* terminations; as,
 ἐπιδεικτικός, -ή, -όν.*

Most adjectives in -ιος and -ειος, derived from
 substantives, are of *two* terminations, but not
 always; as,

αἰδῖος, -ον, *eternal*, also of three terminations.

So are adjectives in -ιμος, but some not al-
 ways; as,

δόκιμος, -ον, *approved*.

Obs. All comparatives and superlatives in -ος
 have, regularly, three terminations. But even
 of these the masc. form is found, though very
 rarely indeed, used as feminine.

7. Attic adjectives in -ως;** as,
 ἔλεως, neut. ἔλεων, *propitious*.

* *Obs.* In Epic poetry, very many compound ad-
 jectives in -ος were declined with three endings; as,
 ἀθάνατος, -η, -ον. Poets not Epic occasionally decline
 these adj. in the same way, but rarely. On the other
 hand, in Attic Greek, some adj. which have three ter-
 minations in other dialects, have only or preferably two.

** Declined like νεώς and ἀνώγεων. In the m. and
 f. of the acc. sing. the ν is sometimes dropped in com-
 pounds; as acc. ἀξιόχρεω, ἀγήρω. See *Obs.* 1. under
 νεώς.

Compound adjectives in -ως, Gen. -ωτος; as, βούκερως, neut. -ων, Gen. βουκέρωτος or βοόκερω, *having horns like an ox*.

8. Compounds in -ους, neut. -ουν;* as, εὔρους, neut. εὐνουν, *benevolent*.

These are mostly compounds of νόος and πλόος, following the inflections of νόος and δαστέον, but not contracting the neut. of the nom. and acc. pl. Thus εὖ-νοος -νοους, εὖ-νοον -νοουν, &c. Pl. nom. εὖ-νοοι -νοι, εὐνοα.

EXAMPLES.

ἀληθής, *true*.

SINGULAR.

	M.	F.	N.
Nom.	ἀληθής	ἀληθής	ἀληθές
Gen.	ἀληθέος ἀληθοῦς	ἀληθέος ἀληθοῦς	ἀληθέος ἀληθοῦς
Dat.	ἀληθεί ἀληθεῖ	ἀληθεί ἀληθεῖ	ἀληθεί ἀληθεῖ
Acc.	ἀληθέα ἀληθῆ**	ἀληθέα ἀληθῆ	ἀληθές

* Compounds of ποῦς have the neuter in -ουν, and double forms in the other cases; as, πολύπους, -ουν, *many-footed*, Gen. πολύποδος and πολύπου.

** When a vowel precedes, the termination -έα generally becomes ᾶ; as ἀχλεᾶ, contr. ἀχλεᾶ, both here and in the neut. of the plural.

	DUAL.		
N. A.	ἀληθέε	ἀληθέε	ἀληθέε
	ἀληθῆ	ἀληθῆ	ἀληθῆ
G. D.	ἀληθέοιν	ἀληθέοιν	ἀληθέοιν
	ἀληθοῖν	ἀληθοῖν	ἀληθοῖν

	PLURAL.		
Nom.	ἀληθέες	ἀληθέες	ἀληθέα
	ἀληθεῖς	ἀληθεῖς	ἀληθῆ
Gen.	ἀληθέων	ἀληθέων	ἀληθέων
	ἀληθῶν	ἀληθῶν	ἀληθῶν
Dat.	ἀληθεί	ἀληθεί	ἀληθεί
Acc.	ἀληθέας	ἀληθέας	ἀληθέα
	ἀληθεῖς	ἀληθεῖς	ἀληθῆ.

ACCENT.

The contr. forms in the gen. pl. of αὐτάρκης, τριήρης and the compounds of ἥθος are parox., not perispomenon.

Accentuation of the Nominative Singular.

The masc. of the nom. sing. of adjectives in -ης is oxytone.

Except that —

Words in -αντης, -ητης (if comp. of ἥθος), -ηκης, -ηρης, -κητης, -μεγεθης, -μηδης, -ωδης, -ωης, -ωκης, -ωλης are all regular, and so are αὐθαδης, αὐθεντης, αὐταρκης, ἐπιληθης, ποδαρκης, φιλαληθης.

Comparatives in *-ων* are thus declined.

μείζων, greater.

	SINGULAR.		
	M.	F.	N.
Nom.	μείζων	μείζων	μείζον
Gen.	μείζονος	μείζονος	μείζονος
Dat.	μείζονι	μείζονι	μείζονι
Acc.	μείζονα μείζω	μείζονα μείζω	μείζον
	DUAL.		
N. A.	μείζονε	μείζονε	μείζονε
G. D.	μείζόνοιιν	μείζόνοιιν	μείζόνοιιν
	PLURAL.		
N. V.	μείζονες μείζους	μείζονες μείζους	μείζονα μείζω
Gen.	μείζόνων	μείζόνων	μείζόνων
Dat.	μείζοσι	μείζοσι	μείζοσι
Acc.	μείζονας μείζους	μείζονας μείζους	μείζονα μείζω.

Words which are not comparatives, such as *σώφρων*, are declined in the same way, but without suffering contraction. Ἐνδοξος, ἔνδοξος, ἔνδοξον and others in *-ος* follow, for the masc. and fem., the masc. terminations of *σοφός*, and for the neuter, the neut. termin. of *σοφός*, throughout.

Σῶς, safe, has the following forms —

	SINGULAR.		
Nom.	σῶς	σῶς	σῶν
Acc.	σῶν	σῶν	σῶν

PLURAL.

Nom. σῶς		σῶα, rarely σᾶ
Acc. σῶς	σῶς	σῶα, rarely σᾶ.

In the nom. pl. σῶσι was also used for σῶς as masc., and σῶουσι in the acc., from σῶος. This nom. σῶος occurs once in Xenophon. But, as a rule, the best writers use only sing. nom. and acc. masc. σῶς, σῶν, neut. σῶν, and pl. nom. and acc. m. σῶς, n. σῶα, with the nom. m. σῶσι.

Adjectives of One Termination.

A great part of the adjectives with one termination are used with substantives of the masc. and fem. only, at least in the nominative and accusative, though they are occasionally found in other oblique cases joined with neuter substantives by the poets. They are all inflected like substantives of the first and third declensions.

Many also are of one gender only, or preferably; and many have distinct forms for the masc. and feminine; as, γεννάδας m., εὐγενέτης m., πατρίς f., εὐώψ m. and f., εὐώπις f.

COMPARISON OF ADJECTIVES.

I. (1.) Adjectives in -ος and -υς form the comparative and superlative by the change of ς into -τερος and -τατος; as,

δεινός, *terrible*, δεινότερος, δεινότατος.

γλυκύς, *sweet*, γλυκύτερος, γλυκύτατος.

If the syllable before *ος* be short, *ο* is changed into *ω*; as, σοφός, *wise*, σοφώτερος, σοφώτατος.

Except

στενός, στενότερος. κενός, κενότερος.*

In the case of a naturally short vowel before a mute and liquid, the terminations are -ότερος, -ότατος; as, πικρός, πικρότερος, πικρότατος; though the poets occasionally have -ώτερος, -ώτατος, *metri gratia*.

The Epic poets sometimes take the liberty of using the *ω* for *ο*, when a long vowel precedes.

Adjectives in -οος, -ους, make -οέστερος, -οέστατος; ** as,

εὔνοος, -ους. εὐνοέστερος, -οούστερος.

(2.) Adjectives in -ας and -ης annex the terminations -τερος and -τατος to the neuter; as,

μέλας, *black*, μελάν-τερος &c.

σαφής, *clear*, σαφέσ-τερος &c.

(3.) Adjectives in -εις make -έστερος, -έστατος; as,

χαρίεις, *graceful*, χαρι-έστερος.

τιμήεις, *honourable*, τιμη-έστερος.

* *Obs.* But στενώτερος, κενώτερος are also found.

** Sometimes however they are formed (particularly by Ionic writers) in -ώτερος, -ώτατος. So ἀπλ-όος, -ους, comp. ἀπλ-οέστερος -οούστερος, or ἀπλωώτερος, sup. ἀπλ-οέστατος -οούστατος, or ἀπλωώτατος.

(4.) Adjectives in -ων annex -έστερος, -έστατος, to the neuter; as,
 σώφρων, *temperate*, σωφρον-έστερος.

(5.) Adjectives in -ξ change -ος of the gen. into -ίστερος, -ίστατος; as,
 βλάξ, *lazy*, βλακ-ίστερος.
 ἄρπαξ, *rapacious*, ἀρπαγ-ίστερος.
 But ἀφ᾽ἡλιξ, *past the prime of life*, ἀφηλικέ-στερος.

(6.) The superlative of μάκαρ, *blessed*, is μακάριστος.*

II. (1.) Some adjectives in -υς and -ρος (the latter dropping the ρ), and a few with other terminations, make the comparative and superlative in -ίων and -ιστος. The ι in the termination -ίων is long in Attic, and short in all other dialects; as,

* *Obs.* 1. In all the dialects, the terminations -έστερος, -έστατος, were often used for -ότερος, -ότατος, or -ώτερος, -ώτατος; as, σπουδαῖ-ος, *zealous*, σπουδαι-έστερος: so, αἰδοῖος, ἀπρονος, ἀμορφος, &c.

On the other hand, the vulgar Doric had ὑγιώτερος for ὑγιέστερος, from ὑγιής, *healthy*.

Obs. 2. The Attics often used -ίστερος, -ίστατος, in words in -ος and -ης; as λάλος, *talkative*, λαλίστερος; κλέπτῃς, *thievish*, κλεπτίστερος.

Obs. 3. In all the dialects, especially in the Attic, the terminations -αίτερος, -αίτατος, were used; as, γεραιότερος, παλαιότερος, from γεραίός, *old*, παλαιός, *ancient*; φιλαίτατος, from φίλος, *dear*; μεσαίτατος, from μέσος, *middle*, &c.

γλυκύς, γλυκίων, γλύκιστος.
αἰσχρὸς, αἰσχίων, αἰσχιστος.

Many of them have also forms in -τερος, -τατος.

(2.) Certain comp. and superl. adjectives seem to be derived from substantives, verbs, prepositions and adverbs of cognate meaning.

(3.) A few adjectives form no comp. or superl. The comparative meaning must then be expressed by μᾶλλον *more*, and the superl. by μάλιστα *most*.

(4.) Comparatives and superlatives are occasionally themselves compared. So

ἔσχατος	ἐσχατώτερος	ἐσχατότατος.
πρῶτος		πρώτιστος.
πρότερος	προτεραίτερος	
μείζων	μειζότερος	
ἐλάχιστος	ἐλαχιστότερος	ἐλαχιστότατος.

Irregular Forms of Comparison.

In this table, the larger type indicates the most usual prose forms of the Attic and Common dialects.*

POS.	COMP.	SUPERL.
ἁγαθός	{ ἀμείνων βελτίων	ἄριστος (from subst. Ἀρης)
κρατύς		βέλτιστος

* Some of the forms in smaller type occur in good Attic prose, but not commonly, e. g. λψών, λψετος, φέριστος, μικρότερος, μικρότατος.

	κρείσσων	κράτιστος
	βέλτερος	βέλτατος
	λωϊτερος (from verb λῶ)	
ἄγαθός κρατός	λῶτων, λῶων	λῶστος
	φέρτερος (from verb φέρω)	φέρτατος, φέριστος
	ἀγαθώτερος	ἀγαθώτατος—these are late Greek.
ἀλγεινός	ἀλγίων (from subst. ἄλγος)	ἄλγιστος
	ἀλγεινότερος	ἀλγεινότατος
—	ἀνώτερος (from adv. ἄνω)	ἀνώτατος
αὐτός	αὐτότερος	αὐτότατος — these are comic.
—	ἄφάρτερος (from adv. ἄφαρ)	
—	βασιλεύτερος (from subst. βασιλεύς)	βασιλεύτατος
βραδύς	βραδύτερος, βραδύ- τερος	βραδύτατος
	βραδίων	βράδιστος
	βράτσων	βάρδιστος
—	—	ἐταιρότατος (from subst. ἐταῖρος)
ἡρεμαῖος	ἡρεμαίτερος, ἡρεμέ- στερος (from adv. ἡρέμα)	
κακός	κακίων, καχώτερος	κάκιςτος

χαλός	{ χείρων (from obs. χείριστος χέρης, or from subst. χείρ) χέρειων, χερειότερος, χειρότερος	
—	κύνερος (from subst. κύων)	κύντατος
μακρός	{ μακρότερος μάσσων	μακρότατος μήχιστος (from subst. μήχος)
μέγας	μείζων	μέγιστος
μικρός	{ ἐλάσσων ῥαίων (from adv. ῥαίως) ῥα, with a change of breathing)	ἐλάχιστος ῥαίσις
ἐλαχύς	μικρότερος	μικρότατος
ὀλίγος	{ μέϊων ῥαίων ὀλιζών	ὀλίγιστος ῥαίσις — compare μικρός
—	ὀπλότερος (from subst. ὀπλον)	ὀπλότατος
παχύς	{ παχύτερος παχίων, πάσσων	παχύτατος πάχιστος
πέπων	πεπαίτερος	πεπαίτατος
πίων, πῶς	πιότερος	πίότατος
πολύς	πλείων, πλέων	πλείσις
—	πρότερος (from prep. πρό)	πρώτος
—	προσώτερος (from adv. πρόσω)	προσώτατος

—	προϋργιαίτερος (from προϋργου)	προϋργιαίτατος
{	ῥάδιος ῥάων	ῥᾶστος
{	ῥηϊδῖος ῥηϊτερος, ῥηϊων	ῥηϊτάτος, ῥήϊστος — these are Epic and Ionic.
ταχύς	{ θάσσων ταχύτερος, ταχίων	τάχιστος ταχύτατος
—	ὑπέρτερος (from prep. ὑπέρ)	ὑπέρτατος, by syncope ὕπατος.
φίλος	{ φίλτερος φιλαίτερος φιλίων φιλώτερος	φίλτατος φιλαίτατος φίλιστος φιλώτατος
χρύσεος	χρυσότερος (from subst. χρυσός).	

There are many others more or less irregular

It should be observed that these different forms of comparison are not in every case strictly synonymous, but some of them express different shades of meaning.

Πλείων is thus declined —

SINGULAR.

N. πλείων, πλέων	πλείων, πλέων	πλείον, πλέον, πλεῦν
		Dor. and Ion.
G. πλείονος, πλέονος,	as masc.	as masc.
πλεῦνός Dor. and		
Ion.		
D. πλείονι, πλέονι	as masc.	as masc.

- A. $\pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha, \pi\lambda\epsilon\acute{\iota}\alpha, \pi\lambda\acute{\epsilon}$ as masc. as neut. of nom.
 $\omicron\nu\alpha, \pi\lambda\acute{\epsilon}\alpha$ Ion., $\pi\lambda\epsilon\ddot{\omicron}$
 α Ion. and Dor.

PLURAL

- N. $\pi\lambda\epsilon\acute{\iota}\omicron\nu\epsilon\varsigma, \pi\lambda\epsilon\acute{\iota}\omicron\omicron\varsigma$ as masc. $\pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha, \pi\lambda\epsilon\acute{\iota}\alpha,$
 $\pi\lambda\acute{\epsilon}\omicron\nu\epsilon\varsigma, \pi\lambda\epsilon\ddot{\omicron}\nu\epsilon\varsigma$ Ion. $\pi\lambda\acute{\epsilon}\omicron\nu\alpha, \pi\lambda\epsilon\ddot{\omicron}\nu\alpha$ Ion.
 and Dor., $\pi\lambda\acute{\epsilon}\epsilon\varsigma$ Ep. and Dor.

- G. $\pi\lambda\epsilon\acute{\iota}\omicron\nu\omicron\nu, \pi\lambda\acute{\epsilon}\omicron\nu\omicron\nu$ as masc. as masc.
 $\pi\lambda\epsilon\ddot{\omicron}\nu\omicron\nu$ Dor. and
 Ion.

- D. $\pi\lambda\epsilon\acute{\iota}\omicron\sigma\iota, \pi\lambda\acute{\epsilon}\omicron\nu\epsilon\tau\tau\iota$ as masc. as masc.
 Ep.

- A. $\pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha\varsigma, \pi\lambda\epsilon\acute{\iota}\omicron\omicron\varsigma$ as masc. as neut. of nom.
 $\pi\lambda\acute{\epsilon}\omicron\nu\alpha\varsigma, \pi\lambda\epsilon\ddot{\omicron}\nu\alpha\varsigma$
 Dor. and Ion., $\pi\lambda\acute{\epsilon}$
 $\alpha\varsigma$ Ep.

The larger print indicates the most usual forms in the prose of the Attic and Common dialects, though $\pi\lambda\epsilon\acute{\iota}\omicron\nu$ * in the neut. sing. was not altogether excluded from them, and the forms with ϵ are not unfrequent in the masc. and fem. as well as those with $\epsilon\iota$. Herodotus has an Ionic nom. pl. neut. $\pi\lambda\acute{\epsilon}\alpha$, and the Attics said $\pi\lambda\epsilon\acute{\iota}\nu$ for $\pi\lambda\acute{\epsilon}\omicron\nu$ in such combinations as $\pi\lambda\epsilon\acute{\iota}\nu \eta \mu\acute{\upsilon}\rho\iota\omicron\iota, \pi\lambda\epsilon\acute{\iota}\nu \eta \epsilon\nu\alpha\upsilon\tau\acute{\omicron}\varsigma$.

*Additional Rules for the Accentuation of the
 Nominative.*

The following rules, subject to the general principle that compounds are mostly regular,

* But as an adverb it is never $\pi\lambda\epsilon\acute{\iota}\omicron\nu$.

include the terminations of adjectives not already particularised which are irregular in accent.

Words in -ας (gen. -αδος), and in -ις (gen. -ιδος or -ιτος) are oxytone.

Except θούρις, νεάνις, νῆις (and comp.), and feminines of 1. term. in -έτις, -άτις, -ίτις, -ώπις, -ώτις.

Words in -υς (gen. -υος) are oxyt., except νέχυς.

Compounds in -ωψ are oxyt.: but other words in -ψ, or in -ξ take an accent on the penult, acute or circumflex according to the quantity of the penult and conventional quantity of the ultima.

Other irregularities — ἀπτήν, ἐχών, πᾶς.

NUMERALS.

Cardinal Numbers (answering to the question, "How many?").

εἷς, *one*.

Nom.	εἷς	μία*	ἕν
Gen.	ένός	μιᾶς	ένός
Dat.	ένί	μιᾷ	ένί
Acc.	ἕνα	μίαν	ἕν

Observe the irregular accent of μιᾶς, μιᾷ.

* The *feminine* ἑα, ἑῆς, ἑῇ, ἑαν, with dat. m. ἑῷ are found in Epic writers.

Compounds of εἷς.

The pronouns οὐδείς and μηδείς.

Nom.	οὐδείς *	οὐδεμία	οὐδέν
Gen.	οὐδενός	οὐδεμιᾶς	οὐδενός
Dat.	οὐδενί	οὐδεμῇ	οὐδενί
Acc.	οὐδέν	οὐδεμῖν	οὐδέν.

So, μηδείς, μηδεμία, μηδέν.

The pl. forms οὐδένες &c., μηδένες &c. are rare.

δύο, *two*, of all genders.

N. A. δύο **, or δῶ (Epic).

G. D. δυοῖν, or Att. δυεῖν in G.

Another rare form of the dative is δυσί.

Observe the irregular accent of δυοῖν.

τρεις, <i>three</i> .			τέσσαρες ***, or τέτταρες, <i>four</i> .		
PLURAL.			PLURAL.		
	M. F.	N.		M. F.	N.
Nom.	τρεῖς	τρία	Nom.	τέσσαρες	τέτταρα
Gen.	τριῶν	τριῶν	Gen.	τεσσάρων	τεσσάρων
Dat.	τρισί	τρισί	Dat.	τέσσαραι	τέσσαραι
				(τέτραι in the Poets)	
Acc.	τρεῖς	τρία	Acc.	τέσσαρας	τέτταρα.

* Some authors, from Aristotle downwards, write οὐθείς, μηθείς, from οὔτε, μήτε, which, however, is not genuine Attic.

** δύο is the Attic mode of writing. It is used sometimes undeclined. There is an Ion. gen. δυῶν and dat. δυοῖσι. Epic poets use δύο and δῶ indifferently, and often διοῶ and διοῖσι.

*** For τέσσαρες the Ionians said τέσσερες, Dor. τέττορες, Æol. πίσυρες.

Obs. Cardinals from πέντε, *five*, to εἴκοσι, *twenty*, with the forms for the other even 'tens', and ἑκατόν, *a hundred*, are almost all undeclined.*

ἀ', εἷς, *one*.

β', δύο, *two*.

γ', τρεῖς, *three*.

δ', τέσσαρες, *four*.

ε', πέντε, *five*.

ς', ἕξ, *six*.

ζ', ἑπτά, *seven*.

η', ὀκτώ, *eight*.

θ', ἐννέα, *nine*.

ί', δέκα, *ten*.

ια', ἑνδεκα, *eleven*.

ιβ', δώδεκα, *twelve*.

ιγ', τρισαίδεκα, and δεκατρεῖς, *thirteen*.

ιδ', τεσσαρεσαίδεκα, and δεκατέσσαρες, *fourteen*.

ιε', πεντεκαίδεκα, and δεκάπεντε, *fifteen*.

ις', ἑκκαίδεκα, *sixteen*.

ις', ἑπτακαίδεκα, *seventeen*.

ιη', ὀκτωκαίδεκα, *eighteen*.

ιθ', ἐννεακαίδεκα, *nineteen*.

κ', εἴκοσι, *twenty*.

κα', εἷς καὶ εἴκοσι**, *twenty-one*.

* *Obs.* The Greeks denoted the numbers *one*, *two*, *three*, &c., by the letters and combinations of the letters, α', β', γ', &c., with a mark like an accent above. When this is placed below, the cypher denotes so many thousands instead of units; as γ' 3, γ 3000.

** In the composition of two numbers, either the

κ, δισμύριοι, *twenty thousand*.

λ, τρισμύριοι, *thirty thousand*. &c. &c.

The cyphers Ϛ 6, ϙ 90 and Ϡ 900 are *vau*, *koppa* and *sampi*, originally letters of the Greek alphabet, but afterwards generally disused except as numeral marks.

Ordinal Numbers (answering to the question, "Which in order?").

Ordinal numbers are all declined like adjectives of *three* terminations in -ος, -η, -ον, or -ας, -α, -ον.

πρῶτος, *first*.

δεύτερος, *second*.

τρίτος, *third*.*

τέταρτος, *fourth*.

πέμπτος, *fifth*.

ἕκτος, *sixth*.

ἑβδόμος, *seventh*.

ὀγδοος, *eighth*.

ἐνατος, *ninth*.

δέκατος, *tenth*.

ἐνδέκατος, *eleventh*.

δωδέκατος, *twelfth*.

* *Obs.* 1. τρίτον ἡμιτάλαντον means $2\frac{1}{2}$ *talents*, i. e. the first a talent, the second a talent, the third a half-talent. So, τέταρτον, πέμπτον, ἑβδόμον, &c. ἡμιτάλαντον, $3\frac{1}{2}$, $4\frac{1}{2}$, $6\frac{1}{2}$ *talents*.

Obs. 2. On the other hand, τρία, πέντε, &c. ἡμιτάλαντα signify 3, 5, &c. *half-talents*.

τόν; and that of the ordinals, those which end in -οστός are oxytone.

Other Numeral Words.

1. Numerals in -αῖος express the time at which any thing happens; as,

τριταῖος ἀπέθανε, *he died on the third day.*

πεμπταῖοι ἰκόμεσθα, *we came on the fifth day.*

2. Numeral adverbs are,

ἅπαξ, *once.*

δῖς, *twice.*

τρίς, *thrice.*

τετράκις, *four times.*

πεντάκις, *five times, &c.*

Observe the accent of the termination -άκις.

3. Multiple adjectives are,

ἁπλός, *single.*

τριπλός, *treble.*

διπλός, *double.*

&c.

4. Proportional adjectives are,

διπλάσιος, *twice as much.*

τριπλάσιος, *thrice as much &c.*

There are also the collective numeral substantives in -άς, gen. -άδος, fem.; μονάς or ένας, *unit*, δυάς, *pair*, τριάς, *triplet*, τετράς, *quaternion*, πεντάς, *έξάς &c., collection of five, six &c.*

τρισκαιδέκατος and	} <i>thirteenth.</i>
τρίτος καὶ δέκατος,	
τεσσαρακαιδέκατος and	} <i>fourteenth.</i>
τέταρτος καὶ δέκατος,	
εἰκοστός, <i>twentieth.</i>	
εἰκοστός πρῶτος, or	} <i>twenty-first.</i>
πρῶτος καὶ εἰκοστός,	
τριακοστός, <i>thirtieth.</i>	
τεσσαρακοστός, <i>fortieth.</i>	
πεντηκοστός, <i>fiftieth.</i>	
ἑξηκοστός, <i>sixtieth.</i>	
ἑβδομηκοστός, <i>seventieth.</i>	
ὀγδοηκοστός, <i>eightieth.</i>	
ἐνενηκοστός, <i>ninetieth.</i>	
ἑκατοστός, <i>hundredth.</i>	
διακοσιοστός, <i>two-hundredth.</i>	
τριακοσιοστός, <i>three-hundredth.</i>	
τεσσαρακοσιοστός, <i>four-hundredth.</i>	
χιλιοστός, <i>thousandth.</i>	
διςχιλιοστός, <i>two-thousandth.</i>	
πεντακισχιλιοστός, <i>five-thousandth.</i>	
μυριοστός, <i>ten-thousandth.*</i>	

ACCENT.

It will be observed that the only irregular cardinals are εἷς, τρεῖς, ἑπτὰ, ὀκτώ, ἑννέα, ἑκα-

* *Dialects.*

Πρῶτος has a Dor. form πρᾶτος. For τρίτος, ἑβδομος, ὄγδοος, the Epic poets have often τρίτατος, ἑβδομάτος, ὀγδόατος, and εἰνάτος for ἑνάτος. τέτρατος is poetic for τέταρτος.

ον; and that of the ordinals, those which end in -οστοι are oxytone.

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There are also the collective numeral substantives in -άς, gen. -άδος, fem.; μονάς or ένας, *unit*, δυάς, *pair*, τριάς, *triplet*, τετράς, *quaternion*, πεντάς, ἑξάς &c., *collection of five, six &c.*

PRONOUNS.

ἐγώ, *I.*σύ, *thou.*

SINGULAR.

Nom.	ἐγώ	σύ
Gen.	ἐμοῦ, μοῦ	σοῦ
Dat.	ἐμοί, μοί	σοί
Acc.	ἐμέ, μέ	σέ.

DUAL.

N. A.	νῶϊ, νῶ	σφῶϊ, σφῶ
G. D.	νῶϊν, νῶν	σφῶϊν, σφῶν.

PLURAL.

Nom.	ἡμεῖς	ὅμεῖς
Gen.	ἡμῶν	ὅμῶν
Dat.	ἡμῖν	ὅμῖν
Acc.	ἡμᾶς	ὅμᾶς.

Μοῦ, μοί, μέ are the forms used, when no emphasis or distinction is to be marked. They are enclitic, as likewise are σοῦ, σοί, σέ, when unemphatic, except that in Ep. and Ion. Greek σοί does not become enclitic. The full forms νῶϊ, σφῶϊ are Epic and Ionic, and so are νῶϊν, σφῶϊν.

In poetry, ἡμῖν, ἡμᾶς, ὅμῖν, ὅμᾶς often have the final syllable shortened, and are then written ἡμιν or ἡμίν, ἡμας or ἡμάς, ὅμιν or ὅμίν, ὅμας or ὀμάς.

The pronoun of the third pers. οὗ is in Attic writers almost always reflexive, like the Latin

sui. But in Epic and Ionic Greek it is sometimes reflexive, and as often simply demonstrative. The pl. forms σφεῖς, σφῶν, σφᾶς always retain their accent: the other cases of the three numbers are, in the demonstrative sense, enclitic.

οὔ, of him or her, of himself or herself.

SINGULAR.

Gen. οὔ Dat. οἷ Acc. ἔ.

DUAL.

N. A. σφωέ G. D. σφωίν.

PLURAL.

Nom. σφεῖς, *Neut.* σφέα Dat. σφίσι
Gen. σφῶν Acc. σφᾶς, *Neut.* σφέα.*

* *Dialectic Varieties of ἐγώ, σύ, οὔ.*

SINGULAR.

N. ἐγών, Ep. Æol.	τό, Dor.	
ἐγώνη, Dor.	τόνῃ, Ep.	
G. ἐμέο	σέο, σεῦ, Ion. Epic	ξο, εὔ, Dor.
ἐμεῦ } Ion. Epic	σεῖο, τεοῖο, Ep.	εἰο, ξθεν, Ep.
μεῦ } poet.	σέθεν, poet.	έοῦς, έοῦ, Æol. Dor.
ἐμεύνη, Lacon.	τέο, τεῦ, τεῦς, τε-	
ἐμεῖο } Epic	οῦς, Dor.	
ἐμέθεν }		
D. ἐμίν, Dor.	τίν, Dor.	έοῖ, Ep.
	τείν, Ep. Dor.	σφί, σφίν, Ion. p.
	τοί, Ion. Epic	
A.	τέ, τίν, Dor.	σφέ, poet.

DUAL.

N. A. σφώ, Ep.

αὐτός, -ή, -ό, *self*.

SINGULAR.

N. αὐτός	-ή	-ό	D. -ῷ	-ῇ	-ῷ
G. -οῦ	-ῆς	-οῦ	A. -όν*	-ήν	-ό.

DUAL.

N. A. αὐτώ	-ά	-ώ	G. D. -οῖν	-αῖν	-οῖν.
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PLURAL.

N. αὐτοί	-αί	-ά	D. -οῖς	-αῖς	-οῖς
G. -ῶν	-ῶν	-ῶν	A. -οός	-άς	-ά.

The oblique cases of αὐτός also signify *that* (*man, woman, thing*), i. e. *him, her, it*, like *is* in Latin. In this sense the word never stands first in a sentence. It is only in late Greek (for instance the Greek Testament) that the nom. obtains this meaning.

PLURAL.

N. ἡμέες, Ion.	ὑμέες, Ion.	
ἀμέες, Dor.	ὑμέες, Dor.	
ἄμμεες, Æol.	ὑμμεες, Æol.	
G. ἡμέων, Ion.	ὑμέων, Ion. Epic	σφέων, Ep. Ion.
ἀμμέων, Æol.	ὑμμέων, Æol.	σφέων, Ep.
ἡμείων, Ep.	ὑμείων, Ep.	
D. ἄμμι, Æol. Ep.	ὑμμι, Æol. Ep.	σφί, σφίν, poet.
A. ἡμέας, Ion.	ὑμέας, Ion.	σφέας, Ion. Ep.
ἄμμε, Æol. Ep.	ὑμμε, Æol.	σφέ, poet.
		ψέ, Dor.

* The poets (not the Attic poets) and Herodotus use μιν in the accusative for αὐτόν, -ήν, -ό in the meaning of *him, her, it*. Another form is νιν, used by Dor. and tragic writers. Both also stand sometimes for αὐτούς, -άς, -ά.

So, ἄλλος, *other*, ἐκεῖνος, *that, he*; and ὁ αὐτός, *the same*, of which the Attic Neuter is more frequently ταῦτόν than ταῦτό, for τὸ αὐτό.

ἐμαυτοῦ, *of myself*.

G. ἐμαυτοῦ -ῆς

D. ἐμαυτῷ -ῷ

A. ἐμαυτόν -ήν

σεαυτοῦ, *of thyself*.

σεαυτοῦ -ῆς

σεαυτῷ -ῷ

σεαυτόν -ήν.

ἐαυτοῦ, *of himself*.

G. ἐαυτοῦ -ῆς -οῦ D. ἐαυτῷ -ῷ -ῷ A. ἐαυτόν -ήν -ὸ

Pl. G. ἐαυτῶν -ῶν -ῶν D. ἐαυτοῖς -αῖς -οῖς

A. ἐαυτούς -άς -ά.*

For σεαυτοῦ -ῆς -οῦ, ἐαυτοῦ -ῆς -οῦ, they said also σεαυτοῦ -ῆς -οῦ, αὐτοῦ -ῆς -οῦ. For the plural number of ἐαυτοῦ, are also used σφῶν αὐτῶν, σφίαν αὐτοῖς or αὐταῖς, σφᾶς αὐτούς or αὐτάς.

In the plural the first two are declined only as two words;

G. ἡμῶν αὐτῶν

ἡμῶν αὐτῶν

D. ἡμῖν αὐτοῖς

ἡμῖν αὐταῖς

A. ἡμᾶς αὐτούς

ἡμᾶς αὐτάς.

So ὑμῶν αὐτῶν.

Possessive pronouns are declined as adjectives of three terminations;

ἐμός, -ή, -όν, *mine*.

σός, -ή, -όν, *thine*.

* These pronouns never occur in Homer as one but always separated, as, ἐμ' αὐτόν, -ήν, & αὐτ' αὐτῷ.

ἐός or ἐς, ἐά, ἐή or ἤ, ἐόν or ὄν, *his, hers.**
 νῶϊτερος, -α, -ον, *belonging to us (two).*
 σφωϊτερος, -α, -ον, *belonging to you (two).*
 ἡμέτερος, -α, -ον, *our.*
 ὑμέτερος, -α, -ον, *your.*
 σφός, -ή, -όν, *his, her, their.*
 σφέτερος, -τέρα, -τερον, *their, sometimes used*
*also of other persons than the third.***

Pronouns Demonstrative.

ὅδε, *this.*

SINGULAR.

N. ὅδε	ἥδε	τόδε	D. τῷδε	τῇδε	τῷδε
G. τοῦδε	τῆδε	τοῦδε	A. τόνδε	τήνδε	τόδε.

DUAL.

N. A. τώδε	τάδε	τώδε
G. D. τοῖνδε	ταῖνδε	τοῖνδε.

* 'Εός is Dor., Ep. and Ionic, ἐς is Dor., Ep. and Attic (occasionally, in poetry). Attic prose writers use ἐαυτοῦ instead. It occurs also as a reflexive of the first and second persons, *my, thy.*

** For ἡμέτερος is found Dor. and Epic ἀμός, and for ἑμός in Attic tragedy an occasional form ἀμός. The Dor. and Ep. dialects have τεός for σός. ἐός, σφός, σφέτερος are reflexive. νῶϊτερος, σφωϊτερος are Epic exclusively; and σφός is Dor. and Epic, as is also ὑμός for ὑμέτερος.

PL. PAL.

N.	οἷς	αἷς	ταῖς	D.	ταῖς*	ταῖς	ταῖς
G.	ταῖς	ταῖς	ταῖς	A.	ταῖς	ταῖς	ταῖς

οἷς. αἷς.

SINGULAR.

Nom.	οἷς**	αἷς	ταῖς
Gen.	ταῖς	ταῖς	ταῖς
Dat.	ταῖς	ταῖς	ταῖς
Acc.	ταῖς	ταῖς	ταῖς

DUAL.

N. A.	ταῖς	ταῖς	ταῖς
G. D.	ταῖς	ταῖς	ταῖς

PLURAL.

Nom.	οἷς	αἷς	ταῖς
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* Homer annexes the termination of the case to the *ie*, as ταῖς and ταῖς.

** *Obs.* 1. To all the demonstrative pronouns the *ietics* add *i* (or change *s* into *i*), which has the accent, and is long, as, οἷς, αἷς, ταῖς, ταῖς, ταῖς. It has the anomalous effect of shortening a final long vowel; as, ταῖς, ταῖς. If the following word begin with a vowel, the *paragogic i* is sometimes appended; as, ταῖς *ἐν*. This *i* *deictic* (as it is called) i. e. demonstrative, is suffixed to certain adverbs also: as *οἷς* for *οἷς*.

Obs. 2. In the old (Epic) language *ἐ* *ή* *τι* was used as a pronoun.

Obs. 3. The Ion. dialect inserts *s* before the terminations of οἷς and αἷς, when they are long; as, ταῖς, ταῖς, αἷς, αἷς.

Gen.	τούτων	τούτων	τούτων
Dat.	τούτοις	ταύταις	τούτοις
Acc.	τούτους	ταύτας	ταῦτα.

Indefinite Pronouns.

ὁ δεῖνα (always with the article), *such a one, so and so.*

SINGULAR.				PLURAL.	
Nom.	ὁ, ἡ,	τὸ	δεῖνα	οἱ	δεῖνες
Gen.	τοῦ, τῆς,	τοῦ	δεῖνος	τῶν	δεῖνων
Dat.	τῷ, τῇ,	τῷ	δεῖνι		
Acc.	τόν, τήν,	τὸ	δεῖνα	τούς	δεῖνας.

It is sometimes indeclinable.

τίς, *any one, some one.*

SINGULAR.		DUAL.		PLURAL.	
M. F.	N.	M. F. N.		M. F.	N.
N. τίς *	τί	N. A. τινέ		N. τινές	τινά
G. τινός	τινός	G. D. τινού		G. τινῶν	τινῶν
D. τινί	τινί			D. τισί	τισί
A. τινά	τί			A. τινάς	τινά.

The indefinite τίς is enclitic throughout. Οὗτις, μήτις, *none*, follow the declension of τίς. Οὐδεῖς and μηδεῖς, *none*, being compounds of εἷς, have for convenience' sake been already spoken of

* *Obs.* τινός, τινί, Attic τοῦ, τῷ, Ionic and Epic τέο, Ion. Ep. Dor. τεῦ, and Ion. Ep. τέφ. *Plur. Gen. Ep.* and Ion. τέων, *Dat.* τέοισι. In the interrogative the same forms occur, the only difference being that the indef. words are enclitic, while the interrog. always retain their accent.

under the head of 'Numerals', though they properly belong to this place. A frequent Ionism is $\omicron\breve\breve\alpha\mu\acute{o}\varsigma$ for $\omicron\breve\breve\epsilon\acute{\iota}\varsigma$ (from $\omicron\breve\breve\epsilon$ and the old $\alpha\mu\acute{o}\varsigma$, *one*).

The Pronoun Interrogative, τις, who?

is declined like the indefinite τις, except that the accent is on the first syllable in all the cases.

$\alpha\mu\varphi\omega$, *both* (of all genders).

DUAL.

N. A. $\alpha\mu\varphi\omega$

G. D. $\alpha\mu\varphi\omicron\iota\nu$ (with irreg. acc.).

It is sometimes undeclined. A much more common prose form is $\alpha\mu\varphi\acute{o}\tau\epsilon\rho\omicron\iota$, of which a sing. $\alpha\mu\varphi\acute{o}\tau\epsilon\rho\omicron\varsigma$, *uterque*, also occurs, with a dual $\alpha\mu\varphi\omicron\tau\acute{\epsilon}\rho\omega$.

The *Relative pronoun* $\delta\varsigma$, and its compound $\delta\omicron\tau\iota\varsigma$, are declined as follows:—

SINGULAR.			DUAL.			PLURAL.		
N. $\delta\varsigma$	η	δ	N. A. ω	α	ω	N. $\omicron\acute{\iota}$	$\alpha\acute{\iota}$	α
G. $\omicron\breve\breve$	$\eta\acute{\varsigma}$	$\omicron\breve\breve$	G. D. $\omicron\iota\nu$	$\alpha\iota\nu$	$\omicron\iota\nu$	G. $\omega\nu$	$\omega\nu$	$\omega\nu$
D. ψ	η	ψ				D. $\omicron\acute{\iota}\varsigma$	$\alpha\acute{\iota}\varsigma$	$\omicron\acute{\iota}\varsigma$
A. $\delta\nu$	$\eta\nu$	δ				A. $\omicron\breve\breve\varsigma$	$\alpha\breve\breve\varsigma$	α .

The demonstr. $\delta\varsigma$, η , δ , *that, he, she, it*, declined as the relative, was used in the nom. sing. and plur. chiefly.

ὅστις, *whosoever*.

SINGULAR.

Nom. ὅστις*	ἥτις	ὅτι
Gen. οὗτινος	ἧστινος	οὗτινος
Dat. ᾧτινι	ῇτινι	ὧτινι
Acc. ὅντινα	ῆντινα	ὅτι.

and so on throughout the plural, just like the two separate words ὅς and τίς. It is regarded as two separate words in accentuation also, and follows the accent of ὅς throughout (this will be explained under the rules for Enclitics). The sing. neut. ὅτι is often written with a *diastole* (a mark of separation like a comma), ὅ,τι, or else ὅ-τι or ὅ τι, by a clumsy contrivance to distinguish it from the conjunction ὅτι, which is altogether unnecessary.

The Reciprocal Pronoun.

DUAL.

PLURAL.

G. D. ἀλλήλοιν** -αιν -οιν G. ἀλλήλων -ων -ων

* *Obs.* 1. Homer has frequently ὅστις, ὅττι, ὅτευ, ὅτεφ, ὅτινα, &c. The Attics used ὅτου, ὅτεφ, also ἄττα and ὅτων, and in poetry ὅτοισι.

Obs. 2. For τινά the Attics used in certain combinations ἄττα, as, ἀλλ' ἄττα, ἔτερ' ἄττα. This ἄττα (observe the distinction between ἄττα for ἄτινα and ἄττα for τινά), though indefinite, was not enclitic. Its Ion. form is ἄσσα.

Obs. 3. The addition of οὖν to the compound indefinite pronouns and their adverbs is equivalent to the English particle *soever*; as, ὅστισοῦν, *whosoever*, ὅπωσοῦν, *homsoever*.

** It is derived from ἄλλος. The genitive or dative is in Homer and some other Poets ἀλλήλοιν.

4. The Middle expresses that the subject *does* something *to itself*, and has therefore a meaning intermediate between active and passive. Hence its name. In this case the subject is also the *direct object*. From this primary meaning is derived another of *doing* something *for oneself* (the *more remote* object), and a third of *doing* something *for oneself through* the agency of *another*. In other words, the Middle Voice expresses that the subject *does* something *to itself*, *for itself*, or *gets* something *done for itself*; as, τύπτομαι, *I strike myself*. — οἱ ἄνθρωποι νόμους ἔθεντο, *men made laws for themselves*. — οἰκοδομεῖσθαι οἰκίαν, *to build oneself a house* i. e. *employ men to build it*.

There are, besides Active, Neuter, Passive and Middle verbs, *Deponent* verbs, either *Deponent Passive*, or *Deponent Middle*, which have the *form* of Passive or Middle verbs respectively, but *lay aside the signification* proper to the Passive or Middle voice. Such are ἐργάζομαι, *I accomplish*, ἡδομαι, *I am glad*.

Deponents are very commonly of the Mid. form in some tenses, and of the Pass. in others. Thus, Pres. ἐργάζομαι and Fut. ἐργάσομαι are Dep. M., but Perf. ἐργασμαι Dep. P. Some even have tenses of an Act. form.

Obs. It is usual to call those verbs Dep. M. which have, besides the Pres. and Fut., a 1. Aor. of Middle form, and those Dep. P. which have the 1. Aor. in a Passive form.

If the verb begin with a consonant, this consonant with *ε* is prefixed to the verb; as,
ἔρχομαι. I come.

This is called the *syllable of reduplication*, and is retained through all the moods.

2. In the Perfect also, this syllable of reduplication follows the argument; as,
ἔειπεν.

3. If the first consonant be an aspirate, the reduplication takes the form; as,
ἔειπεν. I say. *ἔπειπεν*. I love.

4. Instead of the reduplication, verbs beginning with *ρ* take the argument in the Perfect through all the moods; as,
ῥέω. I flow.

5. Verbs beginning with one of the double consonants, *τ*, *θ*, *δ*, take the argument in the Perfect through all the moods; as,
ἔτρεψα. I turn. *ἔθρεψα*. I shake.

6. Most verbs beginning with two consonant receive the argument, not the reduplication through all the moods; as,
ἔπαιζα. I play upon the harp. *ἔπαιξα*. I rub.

7. Most verbs beginning with two consonant receive the argument, not the reduplication through all the moods; as,
ἔσθια. I eat. *ἔσθισα*. I found.

EXCEPTIONS

(1.) If the latter of the two consonants be of the liquids *λ*, *ρ*, *ν*, *ζ* (except in the

binations γν always, βλ almost always, and sometimes γλ), the reduplication is used; as,

γράφω, *I write*, γέγραφα.

πράσσω, *I do*, πέπραχα.

τέμνω (τμάω),* *I cut*, τέτμημαι.

(2.) κτάομαι, *I acquire*, κέκτημαι (Ion. ἔκτῃμαι).

πίπτω (πτόω), *I fall*, πέπτωκα.

7. In a few verbs beginning with λ or μ, εἰ is prefixed instead of the syllable of reduplication; as,

λαμβάνω (λήβω), *I take*, εἴληφα.

λέγω, *I lay*, εἶλοχα.

8. If the verb begin with a short vowel, the first syllable of the verb is often prefixed to the Perfect, especially in Attic; and often also the long vowel of the penultima is shortened; as,

ἀγείρω, *to assemble*, ἀγήγερα.

ἀλείφω, *to anoint*, ἀλήλιφα.

The Temporal Augment.

1. If the verb begin with a vowel, this vowel is generally lengthened in the augmented tenses of the Indicative; as,

ἄγω, *I lead*, ἤγον,

and this lengthening is called the *temporal* augment.

2. The *Temporal Augment* changes

α into η as, ἀνδάνω, *I please*, ἤνδανον.

αι into η as, αἰτέω, *I ask*, ἤτουν.

* The brackets are used to indicate old (mostly obsolete) or assumed forms.

αυ into ηυ as, αὐδάω, *I speak*, ἡῦδων.*

ε into η as, ἐγείρω, *I excite*, ἡγειρον.

ε into ει in the following verbs —

ἐάω, *I permit*, εἶων.

ἐθίζω, *I accustom*.

(ἐλω), *I take*.

ἐλίσσω, *I roll*.

ἐλκω (ἐλκύω), *I draw*.

ἐπομαι, *I follow*.

ἐρπω, ἐρπύζω, *I creep*.

ἐστιάω, *I entertain*.

ἐργάζομαι, *I work*.

ἔχω, *I have*.

(ἔω), *I place or put on*.

(ἔπω), *I say*.

ευ into ηυ only in the Attic (probably, only new Attic) and Common dialects; as, εὐτοχέω, *I am fortunate*, ἡετόχουν. In other dialects ευ remains unchanged, and even in Attic Greek εὐρίσκω very rarely indeed changes ευ.

ο into ω as, ὀνομάζω, *I name*, ὠνόμαζον.

οι into φ as, οἰκέω, *I inhabit*, φῖκουν.**

3. εἰ and οὐ, and the rest of the initial vowels, are unchanged; except sometimes in εἰπάω.

* Words in which αυ is followed by a vowel, do not generally suffer any change.

** Obs. But most words in which οι is followed by a vowel, remain unchanged, with some others.

4. A few verbs with α lengthen α ; as,
($\alpha\omega$), *I blow*,
 $\alpha\eta\theta\acute{\epsilon}\sigma\sigma\omega$, *I am unaccustomed*.
5. The long α also remains unchanged, in the old Attic, in $\alpha\nu\alpha\lambda\acute{\omicron}\omega$, $\alpha\nu\alpha\lambda\acute{\iota}\sigma\kappa\omega$; as,
 $\alpha\nu\alpha\lambda\omicron\upsilon\nu$, $\alpha\nu\alpha\lambda\omega\alpha$.
6. The vowels ι and υ , when short, are lengthened in the augmented tenses.*

The Augment in Compound Verbs.

1. Verbs compounded with a preposition receive the augment after the preposition, immediately before the simple verb; as,
 $\pi\rho\omicron\sigma\beta\acute{\alpha}\lambda\lambda\omega$, *I cast to*, $\pi\rho\omicron\sigma\acute{\epsilon}\beta\alpha\lambda\lambda\omicron\nu$.
2. The prepositions throw away the final vowel before the *syllabic augment*; as,
 $\acute{\alpha}\pi\text{-}\acute{\epsilon}\delta\omega\kappa\alpha$, *I paid*.
 $\acute{\epsilon}\pi\text{-}\acute{\epsilon}\theta\eta\kappa\alpha$, *I placed upon*.
 $\acute{\alpha}\mu\phi\text{-}\acute{\epsilon}\beta\alpha\lambda\omicron\nu$, *I threw around*.

But

- (1.) $\Pi\epsilon\rho\acute{\iota}$, $\pi\rho\acute{\omicron}$, always retain the final vowel; as
 $\pi\epsilon\rho\acute{\iota}\theta\eta\kappa\alpha$, *I placed around*, not $\pi\epsilon\rho\acute{\epsilon}\theta\eta\kappa\alpha$.
- (2.) In $\pi\rho\acute{\omicron}$ the \omicron is usually contracted with ϵ ; as,
 $\pi\rho\acute{\omicron}\upsilon\beta\eta$, or $\pi\rho\acute{\omicron}\acute{\epsilon}\beta\eta$;
 $\pi\rho\acute{\omicron}\upsilon\theta\upsilon\mu\omicron\upsilon\mu\eta\nu$, or $\pi\rho\omicron\epsilon\theta\upsilon\mu\omicron\upsilon\mu\eta\nu$.

* *Ods.* As in some verbs beginning with a vowel the *syllabic* augment is retained, as $\acute{\epsilon}\alpha\acute{\epsilon}\alpha$ from $\acute{\alpha}\gamma\nu\omicron\mu\iota$, *I break*, so it is sometimes prefixed to the temporal augment, as, $\acute{\epsilon}\omega\rho\omega\nu$, imperf. from $\acute{\omicron}\rho\acute{\alpha}\omega$, *I see*.

3. Σύν and ἐν, if in compounds they change or lose their final consonant, resume it before the augment; as,

συγγράζω, *I write many sentences together*,
συνέγραψα.

ἐμμένω, *I remain in*, ἐν-έμενον.

4. Verbs beginning with δυς and εὖ take the augment after δυς and εὖ, if followed by a vowel; as,

δυς-αρεστέω, *I am displeased*, δυς-τρήπτουν;

εὖ-εργετέω, *I benefit*, εὖ-ηργέτουν;

otherwise the augment is in the beginning; as,

δυστυχέω, *I am unfortunate*, ἐδυστύχουν.

5. The augment is at the beginning in many verbs compounded with prepositions, chiefly those which have the signification of simple verbs, or of which the simple form is not used; as;

ἀμφιέννυμι, *I put on a garment*, ἡμφιέσομαι.

ἐπίσταμαι, *I know*, ἡπιστάμην.

κάθηναι, *I sit*, ἐκαθήμην (also καθήμην).

καθέζομαι, *I sit*, ἐκαθεζόμην (also καθεζόμην).

EXCEPTIONS.

The following verbs, although their simple form is not used, have the augment in the middle:

ἐπιδημέω. ἐπεδήμουν.

προξενέω.

ἐπιθυμέω.

ἐγχαυμιάζω.

ἐγχειρέω.

ὕποπτεύω.

προφητεύω.

ἐπιτηδεύω.

ἐνεδρεύω.

6. Many verbs have the augment in the beginning or in the middle indifferently, and some a double augment; as,

καθεύδω, *I sleep*, either καθηϋδον, or ἐκάθευδον.

ἐνοχλέω, *I trouble*, ἠνώχλουν.

ἀνέχω, *I sustain*, ἡνειχόμεην, 2. aor. ἡνεσχύμην.

ἀνορθόω, *I set upright*, ἠνώρθουν.

παροινέω, *I behave improperly through drunkenness*, ἐπαρψύνησα.*

Further Remarks on Augment.

The Epic poets sometimes dropped the second ρ after the syll. augm. as a metrical convenience, and this is found in late prose also.

The words Ἑλληνίζω and ἔζομαι take no augment; and the pluperfect, especially in long words, is very frequently without one, in the Attic dialect as well as others. *χρή*, *it is necessary*, has *χρῆν* commonly in the imperf., seldom ἐχρῆν.

The poets, except the Attic poets, omitted the augment, whether temporal or syllabic, at their pleasure: the Attic poets occasionally omitted it in the choral parts of the drama, but probably not in the dialogue (though this is a disputed point), except of course in the

* *Obs.* To these add,

διατάω, 1. aor. ἐδιήτησα.

ἀμφισβητέω, ἡμφισβήτουν or ἡμφεσβήτουν.

ἐκκλησιάζω, ἡκκλησιάζον, 1. aor. ἐξεκλησίασα.

And there are others.

ἑρέσσω, *I row*, ἑρέσω.
 πλάσσω, *I mould*, πλάσω.
 πάσσω, *I besprinkle*, πάσω.
 ἱμάσσω, *I lash*, ἱμάσω.

So,

νίσομαι, fut. νίσομαι;
 λίσσομαι, fut. λίσομαι.

Obs. Futures in -άσω, -ίσω, -ύσω from pres. in -ζω, -οσ(or -ττ)ω, have the penult almost always short; but if from pres. in -ω pure, commonly (but with some exceptions) long.

(2.) The following verbs ending in -ζω make -ξω in the Future;

αιάζω, *I cry* αἰαῖ, αἰάξω.
 ἀλαλάζω, *I shout for battle*, ἀλαλάξομαι.
 ἀλαπάζω, *I spoil*, ἀλαπάξω.
 αὐδάζομαι, *I speak*, αὐδάξομαι.
 βάζω, *I speak*, βάξω.
 βρίζω, *I am drowsy*, βρίξω.
 γρόζω, *I cry* γρῦ, γρούξω, γρούξομαι.
 δαίζω, *I divide*, δαίξω.
 ἐλελίζω, *I cry* ἐλελεῦ, ἐλελίξω.
 ἐγγυαλίζω, *I pledge*, ἐγγυαλίξω.
 ἐναρίζω, *I despoil*, ἐναρίξω.
 ἰύζω, *I cry* ἰού, ἰύξω.
 κοίζω, *I grunt*, κοίξω.
 κράζω, *I cry*, (κράξω), κεκράξομαι.
 μερμηρίζω, *I ponder*, μερμηρίξω.
 μύζω, *I mutter*, μύξω.
 οἰμώζω, *I cry* οἴμοι, οἰμώξομαι.

true characteristic is not ν , but χ of the cognate $\tau\acute{\epsilon}\upsilon\chi\omega$, and the tenses are partly formed from this word.

Where a second aorist exists, in this tense will generally be found the purest form that the verb exhibits, from which the root may be obtained by removing the augment and tense-ending. The present itself is with some exceptions a strengthened* form from this root. Thus, 2. aor. $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$ gives the root $\tau\upsilon\pi$, which is the origin of the present $\tau\upsilon\pi\tau\omega$, strengthened by the insertion of τ .

For the most part, this strengthening will not affect the general formation of the tenses. But in many instances, it is absolutely necessary for that purpose to recover a simpler form of the verb. This will be either the root itself with ω appended, or the root strengthened by a change in the vowel or by the addition of ϵ , with the appended ω .

1. Many verbs whose characteristic in accordance with their root is a vowel, strengthen the present by the insertion of ν or $\nu\epsilon$ before ω ; and some of them change the vowel into a diphthong; as Rt. π , assumed pres. $\pi\acute{\iota}\omega$, existing present $\pi\acute{\iota}\nu\omega$; R. $\beta\alpha$, $\beta\acute{\alpha}\omega$, $\beta\alpha\acute{\iota}\nu\omega$; R. $\chi\upsilon$, $\chi\acute{\upsilon}\omega$, $\chi\upsilon\nu\acute{\epsilon}\omega$.

* A form is said to be *strengthened*, when it is made fuller either by the addition of fresh letters or syllables, or by the lengthening of vowels.

So likewise some which have a conson. as charact.; as R. ιχ, ἵχομαι, ἰκνέομαι.

2. Many verbs strengthen the root by the insertion of αν or αυ before the final ω, and many at the same time insert ν or its equivalent before the radical consonant; as R. αμαρτ, ἀμαρτέω, ἀμαρτάνω, R. λαβ, λήβω, λαμβάνω (where ν becomes μ before the labial β); R. θιγ, θιγώ, θιγγάνω (where ν becomes γ before γ).

3. Others insert σ before the termination κω, or σκ or ισκ before ω; R. λακ, λακέω, λάσκω; R. γηρα, γηράω, γηράσκω; R. ευρ, εύρέω, εὐρίσκω.

4. The root is strengthened in many verbs by prefixing a reduplication (the vowel of the redupl. being almost always ι); as R. βα, βάω, βιβάζω; R. γεν, γένομαι, γίγνομαι quasi γιγένομαι. Many are further strengthened by the σκ or ισκ already referred to; as, R. γνο, γνώω, γινώσκω.

Such verbs have very seldom any tenses immediately flowing from the present beyond the imperfect; and for other tenses we are obliged to have recourse to the radical form either actually existing or (as in some of the examples just given) assumed.

No verbs in Greek are so regular, as to have all the tenses of all three voices.

Obs. In the table of changes of the characteristic above given, it will be observed that

the first group of characteristics comprises the mutes of the π sound; the second the mutes of the κ sound, with σσ and ττ; the third the mutes of the τ sound, with ζ; the fourth all vowels and diphthongs; the fifth the liquids.

The Imperfect.

The Imperfect is formed from the Present by changing the Active termination -ω into -ον, and the Passive or Middle -ομαι into -όμην, and prefixing the augment*; as,

τύπτω, *I strike*, τύπτομαι, *I am struck*, ἔτυπτον,
ἔτυπτόμην.
ἄγω, *I lead*, ἤγον.

The Active Future

is formed by changing the characteristic according to the table; as,

λείπω, *I leave*, λείψω.
κρέκω, *I strike the lyre*, κρέξω.
πράσσω, or πράττω, *I do*, πράξω.
σώζω, *I save*, σώσω.
ἀρόω, *I plough*, ἀρόσω.
μένω, *I remain*, μενῶ.

EXCEPTIONS.

(1.) Some verbs in -σσω or -ττω make the Future in -σω instead of -ξω; as,

* This is used as a convenient general expression for adding the augment in any form, though of course it really signifies the *prefixing* of the *syllabic* augment only.

ἔρέσσω, *I ron*, ἐρέσω.
 πλάσσω, *I mould*, πλάσω.
 πάσσω, *I besprinkle*, πάσω.
 ἱμάσσω, *I lash*, ἱμάσω.

So,

νίσσομαι, fut. νίσσομαι;
 λίσσομαι, fut. λίσσομαι.

Obs. Futures in -άσω, -ίσω, -ύσω from pres. in -ζω, -σσο(or -ττω), have the penult almost always short; but if from pres. in -ω pure, commonly (but with some exceptions) long.

(2.) The following verbs ending in -ζω make -ξω in the Future;

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 ἀλαλάζω, *I shout for battle*, ἀλαλάξομαι.
 ἀλαπάζω, *I spoil*, ἀλαπάξω.
 αὐδάζομαι, *I speak*, αὐδάξομαι.
 βάζω, *I speak*, βάξω.
 βρίζω, *I am drowsy*, βριξέω.
 γρύζω, *I cry* γρῦ, γρύξω, γρύξομαι.
 δαίζω, *I divide*, δαίξω.
 ἐλελίζω, *I cry* ἐλελεῦ, ἐλελίξω.
 ἐγγυαλίζω, *I pledge*, ἐγγυαλίξω.
 ἐναρίζω, *I despoil*, ἐναρίξω.
 ἰύζω, *I cry* ἰού, ἰύξω.
 κοῖζω, *I grunt*, κοῖξω.
 κράζω, *I cry*, (κράξω), κεκράξομαι.
 μερμηρίζω, *I ponder*, μερμηρίξω.
 μύζω, *I mutter*, μύξω.
 οἰμῶζω, *I cry* οἶμοι, οἰμῶξομαι.

ὀλολύζω, *I cry aloud*, ὀλολύξω.

πελεμίζω, *I shake*, πελεμίξω.

ῥέζω, *I do*, ῥέξω.

ῥυστάζω, *I drag*, ῥυστάξω.

στάζω, *I drip*, στάξω.

στενάζω, *I groan*, στενάξω.

στίζω, *I puncture*, στίξω.

στυφελίζω, *I beat down*, στυφελίξω.

σφύζω, *I throb*, σφύξω.

φεύζω, *I cry* φεῦ, φεύξω

with a few others.

(3.) Some verbs in -ζω make both -ξω and -σω in the Future; as,

ἀρπάζω, *I snatch*, ἀρπάξω, Attic ἀρπάσω.

(4.) Three verbs in -ζω make the Future in -γξω; as,

πλάζω, *I make to wander*, πλάγξω.

κλάζω, *I scream*, κλάγξω.

σαλπίζω, *I sound a trumpet*, σαλπίγξω, also σαλπίσω.

Obs. Verbs with a long penult whose characteristic letter is λ, μ, ν, or ρ, shorten the penultima either by changing αι into α; ει into ε, or by shortening the long vowel, or by rejecting the latter of two consonants; as,

αἴρω, *I lift up*, ἀρῶ.

κτείνω, *I kill*, κτενῶ.

κρίνω, *I judge*, κρίνῶ.

στέλλω, *I send*, or *equip*, στελῶ.

τέμνω, *I cut*, τεμῶ.

and verbs in -ω pure for the most part lengthen the penultima (if short) by changing ᾱ and ε into η, and ο into ω, or by lengthening ι or υ; as,

τιμάω, *I honour*, τιμήσω.
 φιλέω, *I love*, φιλήσω.
 χρυσόω, *I gild*, χρυσώσω.
 βαίνω (βάω), *I go*, βήσομαι.
 γιγνώσκω (γνώω), *I know*, γνώσομαι.

EXCEPTIONS.

(1.) Some verbs in -λω, -ρω, have -σω for -ῶ, in the Poets, and some also in the Ion. dial.; as,

κέλλω, *I make for land*, κέλσω.
 κύρω, *I meet with*, κύρσω.

(2.) Five dissyllables in -έω form the Future in -εύσομαι:

θέω, *I run*, θεύσομαι.
 νέω, *I swim*, νεύσομαι.
 πλέω, *I sail*, πλεύσομαι.
 πνέω, *I breathe*, πνεύσομαι.
 ῥέω, *I flow*, ῥεύσομαι.

(3.) Verbs in -εάω, -ιάω, and -ράω after a vowel, make the Future in -ᾶσω; as,
 ἐάω, *I permit*, ἐᾶσω.

The following verbs also make α long in the Future:

ἀκροόμαι, -ᾶσομαι. πάσομαι, -ᾶσομαι.
 ποινάω, -ᾶσω. δρᾶω, -ᾶσω.

The following verbs have α short in the Future:

γελάω, -ᾶσομαι.	περάω, <i>I export</i> , -ᾶσω.
θλάω, -ᾶσω.	σπάω, -ᾶσω.
κλάω, -ᾶσω.	χαλάω, -ᾶσω.

(4.) Two verbs in $-αιω$ ($-αω$) have the Future in $-αύσω$;

καίω, Attic κάω, fut. καύσω.
κλαίω, Attic κλάω, fut. κλαύσομαι.

Many verbs form the Future by changing $-ω$ into $-ήσω$, as if from verbs in $-έω$; as,

βάλλω, sometimes βαλλήσω; ἐθέλω, ἐθελήσω; and many others.

These four verbs change the lenis of the present into the corresponding aspirate:

ἔχω, ἔξω.	τρέχω, θρέξομαι.
τρέφω, θρέψω.	τύφω, θύψω.

DIALECTS.

1. The Dorians circumflex the Future; as,
κηρύξω, Doric καρυξῶ.*

2. In some Futures of more than two syllables, and ending in $-ᾶσω$, $-έσω$, $-όσω$, the Ionians reject ς ; and the Attics after the rejection of ς also contract the vowels into $-ῶ$; as,

* This circumflexed form of the Future is specially called *Futurum Doricum*, and occurs in many words of a fut. middle form in other dialects, especially the Attic. So πλέω, πλεύσομαι or πλευσσοῦμαι, κλαίω, κλαύσομαι or κλαυσοῦμαι, φεύγω, φεύξομαι or φευξοῦμαι.

(3.) If the Perfect Active end in -αγα or -υγα, the Passive Perfect will end in -ασμαι or -ομαι; as,

πέφαγα, πέφασμαι, πέφανσαι, πέφανται, infin.
πέφανθαι.

(πεπάχυγα), πεπάχυσμαι, πεπάχυνσαι, πεπά-
χυνται, infin. πεπάχυνθαι. —

(where it is to be observed that the ζ is substituted for the ν sound only before the letter μ of the termination, the ν returning before -σαι, -ται &c.)

But not always; as,

ἤσχυγα, ἤσχυμμαι.*

(4.) Some verbs form the Perfect Passive both in -μαι and -ομαι; as,

κλείω, κέκλειμαι, and κέκλεισμαι.

θραύω, τέθραυμαι, and τέθραυσμαι.

RULES FOR THE PENULTIMA.

1. The vowel ο in the penultima of the Active Perfect, when changed from ε of the Future, is again changed into ε in the Passive Perfect; as,

ἔδομαι, ἐδῆδοκα, ἐδήδεσμαι.

κλέψω, κέκλοφα, κέκλεμμαι, also κέκλαμμαι.

EXCEPTIONS.

These verbs take α in the penultima:

στρέφω, ἔστροφα, ἔστραμμαι.

* (ἐλήλεγα) makes ἐλήλεγμαι, ἐλήλεγξαι, ἐλήλεγξται.

short into ι and υ long, in the penultima of the Aorist; as,

φᾶνῶ,	ἔφηνα.
νεμῶ,	ἔνειμα.
χρῖνῶ,	ἔχρῖνα.
ἀμύνῶ,	ἤμῡνα.

EXCEPTIONS

(1.) Futures in -ιᾶνῶ and -ρᾶνῶ lengthen the α; as,

πιᾶνῶ, ἐπιᾶνα. περᾶνῶ, ἐπερᾶνα.

(2.) These Aorists have ᾱ instead of η;

ἐχοίλᾱνα. ἐκέρδᾱνα. ἐλεύκᾱνα.
ἴσχῃᾱνα. ὤργᾱνα. ἐπέπᾱνα.

The First Aorist Middle.

The First Aorist Middle is derived from the First Aorist Active by adding μην to it, as,

ἔτυψα, ἐτυψάμην.

The Active First Perfect

is formed by changing the termination of the future according to the table, and prefixing the reduplication or the augment; as,

τύψω, (τέτυφα).
ἀγγελῶ, ἤγγελχα.
μιανῶ, μεμίαχα.

RULES FOR THE PENULTIMA.

1. Dissyllabic Futures in -ιῶ or -ρῶ change ε of the Future into α; as,

σπείῶ, ἔσπαια.

ῥήριῶ, ἔρῃρια.

2. Dissyllabic Futures in -ῖνῶ, -ενῶ, -ονῶ, change -ω into -α, and ε into α; as,

χρινῶ, χέρια.

τενῶ, τέαα.

πλυνῶ, πέπλυα.

But μενῶ, μεμένηα.

3. In some verbs, ε in the penultima of the Future is changed into ο in the Perfect; as,

κλέψω, κέκλοφα. τρέψω, τέτροφα, also τέ-
τραφα.

στρέψω, ἔστροφα. πέμπω, πέπομφα.

4. Some verbs, which have the penultima long in the Future, have it short in the Perfect; as,

δῆσω, δέδεχα. θύσω, τέθυχα.

λύσω, λέλυχα.

5. The following irreg. formations are also to be noted;

νεμῶ, νενέμηχα. βαλῶ, βέβληχα.

χαμῶ, χέχμηχα. τεμῶ, τέμηχα.

The last three are apparently syncopated.*

* Some few others correspond to them in form; as, ἔσκληχα from σκέλλω. Ἀποκτείνω makes ἀπέκταα (or perhaps sometimes ἀπέκταχα), for which however the 2. Perf. ἀπέκτονα is more usual.

The Active First Pluperfect.

The Active Pluperfect is formed from the Perfect by changing -α into -ειν, and prefixing the augment; as,

(τέτυφα), (έτετύφειν). δμώμοχα, ώμωμόχειν.

The Passive Perfect.

RULES FOR THE TERMINATION.

The Passive Perfect is formed from the Active Perfect, by changing the termination according to the table; as,

(τέτυφα), τέτυμμαι.

(τέταχα), τέταγμαι.

πεφίλχηκα, πεφίλγμαι, from φιλέω.

πέπεικα, πέπεισμαι, from πείθω.*

EXCEPTIONS.

(1.) If the Act. Perf. end in -φα *impure*, -φα is changed into -μαι, not -μμαι; as,

(τέτερφα), (τέτερμαι).

(2.) The termination -χα of verbs in -ω *pure* is changed into -σμαι, when a short vowel, and sometimes when a diphthong, precedes -χα; as,
τετέλεχα, τετέλεσμαι. κεκέλευχα, κεκέλευσμαι.**

* *Obs.* In the older language some verbs retain a τ sound in their Perf. Pass.; as, φράζω, πέφραδμαι; κορόσσω, κεκόρυθμαι.

** Except δέδεμαι, έσσυμαι, έλήλαμαι, κέχυμαι, πέπαυμαι, τέθυμαι, λέλουμαι, and some others.

(3.) If the Perfect Active end in -αγα or -υγα, the Passive Perfect will end in -ασμαι or -ομαι; as,

πέφαγα, πέφασμαι, πέφανσαι, πέφανται, infin.
πέφανθαι.

(πεπάχυγα), πεπάχυσμαι, πεπάχυνσαι, πεπά-
χυνται, infin. πεπάχυνθαι. —

(where it is to be observed that the ζ is substituted for the ν sound only before the letter μ of the termination, the ν returning before -σαι, -ται &c.)

But not always; as,

ἤσχυγα, ἤσχυρμαι.*

(4.) Some verbs form the Perfect Passive both in -μαι and -σμαι; as,

κλείω, κέκλειμαι, and κέκλεισμαι.

θραύω, τέθραυμαι, and τέθραυσμαι.

RULES FOR THE PENULTIMA.

1. The vowel ο in the penultima of the Active Perfect, when changed from ε of the Future, is again changed into ε in the Passive Perfect; as,

ἔδομαι, ἐδῆδοκα, ἐδήδεσμαι.

κλέψω, κέκλοφα, κέκλεμμαι, also κέκλαμμαι.

EXCEPTIONS.

These verbs take α in the penultima:

στρέφω, ἔστροφα, ἔστραμμαι.

* (ἐλήλεγα) makes ἐλήλεγμαι, ἐλήλεγσαι, ἐλήλεγεται.

τρέπω, τέτροφα, τέτραμμαι.

τρέφω, τέτροφα, τέθραμμαι, also τέθρεμμαι.

2. The diphthong *ευ* in some few verbs is changed into *υ*; as,

τέτευχα, τέτυγμαι. (πέφευχα), πέφυγμαι.

3. The penultima is sometimes short in the Active Perfect, and long in the Passive; and sometimes long in the Active, and short in the Passive; as,

αἰνέω,	ἤνεκα,	ἤνγημαι.
δύω,	δέδωκα,	δέδωμαι.
(δόω),	δέδωκα,	δέδομαι.

The Pluperfect Passive.

The Passive Pluperfect is formed from the Passive Perfect by changing *-μαι* into *-μην*, and prefixing the augment; as,

τέτυμμαι, (έτετόμμην).

The Paulo-post Future.

The Paulo-post Future is derived from the second person singular of the Passive Perfect, by changing *-αι* into *-ομαι*; as,

λέλεξαι, λελέξομαι.

Obs. In *liquid* verbs and many others this tense does not exist.

The First Aorist Passive.

RULES FOR THE TERMINATION.

The First Aorist Passive is formed from the third person singular of the Perfect Passive, by changing the reduplication into the augment, -αι into -την, and aspirating the smooth mutes immediately before -την; as,

τέτυκται, ἐτέτυθη.
ἔεργλῶται, ἐεργλῶθη.

EXCEPTIONS.

Some verbs which end in -ω pure change -ται into -σθην; as,

μυμνήσκω (μνίω). μέμνηται, ἐμνήσθην.
πείνω, πέπειται, ἐπεισθην, also
ἐπεισθην.

Obs. Ἐπεισθην, ἐκλίσθην, ἀπεκρίσθην, ἐκλύσθην sometimes (principally in poetry) take the forms ἐπρίσθην, ἐκλίσθην, ἀπεκρίσθην, ἐκλύσθην.

RULES FOR THE PENULTIMA.

1. Some verbs in -ω pure, which have τ in the penultima of the Passive Perfect, change it into σ in the Aorist: as,

εὔρηται, εὔρεσθην. ἐπύνηται, ἐπέυσθην.
ἐρηται, ἐρῆσθην and ἐρῆσθην.

2. The three verbs, πρέπω, πρέπω, πρέπω, change π in the penultima of the Perfect into σ in the Aorist;

ἔστραπται, ἐστρέφθην. τέτραπται, ἐτρέφθην.*
τέθραπται, ἐθρέφθην.

The First Future Passive.

The First Future Passive is formed from the First Aorist, by changing -ην into -ήσομαι, and rejecting the augment; as,

ἐτύφθην, (τυφθήσομαι).

The Second Aorist Active.

The Second Aorist Active is formed from the Root by appending -ον, and prefixing the augment; as,

τυπ (root of τύπτω), ἔτυπον.

Obs. The Second Aorist (with the tenses thence derivable) is wanting in *pure* verbs, in verbs ending in -ζω and in -υνω, and in most of those which end in -αινω.**

THE PENULT.

A short penult is the distinctive feature of the Second Aorist, though a few verbs make the penult long in this tense; as, ἔλαβον, ἔφϋγον; but ὤλισθον.

* The Dorians said ἐστράφθην, and the Ion. and Ep. dialects have ἐτρέφθην.

** But some of these verbs borrow a 2. Aor., and some have a 2. Aor. of their own in poetry; as, φράζω, Ep. 2. Aor. πέφραδον.

The First Aorist Passive.

RULES FOR THE TERMINATION.

The First Aorist Passive is formed from the third person singular of the Perfect Passive, by changing the reduplication into the augment, -αι into -ην, and aspirating the smooth mutes immediately before -ην; as,

τέτυπται, ἐτύφθην.
δεδήλωται, ἐδηλώθην.

EXCEPTIONS.

Some verbs which end in -ω pure change -ται into -σθην; as,

μιμνήσκω (μνάω), μέμνηται, ἐμνήσθην.
παύω, πέπαυται, ἐπαύσθην, also
ἐπαύθην.

Obs. Ἐκρίθην, ἐκλίθην, ἀπεκτάθην, ἐπλύθην sometimes (principally in poetry) take the forms ἐκρίνθην, ἐκλίνθην, ἀπεκτάνθην, ἐπλύνθην.

RULES FOR THE PENULTIMA.

1. Some verbs in -ω pure, which have η in the penultima of the Passive Perfect, change it into ε in the Aorist; as,

εὔρηται, εὔρέθην. ἐπήννηται, ἐπηνέθην.
εἴρηται, ἐρρήθην and ἐρρέθην.

2. The three verbs, στρέφω, τρέπω, τρέφω, change α in the penultima of the Perfect into ε in the Aorist;

ἔστραπται, ἐστρέφθην. τέτραπται, ἐτρέφθην.*
τέθραπται, ἐθρέφθην.

The First Future Passive.

The First Future Passive is formed from the First Aorist, by changing -ην into -ήσομαι, and rejecting the augment; as,

ἐτόφθην, (τοφθήσομαι).

The Second Aorist Active.

The Second Aorist Active is formed from the Root by appending -ον, and prefixing the augment; as,

τυπ (root of τύπτω), ἔτυπον.

Obs. The Second Aorist (with the tenses thence derivable) is wanting in *pure* verbs, in verbs ending in -ζω and in -υνω, and in most of those which end in -αινω.**

THE PENULT.

A short penult is the distinctive feature of the Second Aorist, though a few verbs make the penult long in this tense; as, ἔλᾱβον, ἔφϋγον; but ὤλισθον.

* The Dorians said ἐστράφθην, and the Ion. and Ep. dialects have ἐτρέφθην.

** But some of these verbs borrow a 2. Aor., and some have a 2. Aor. of their own in poetry; as, φράζω, Ep. 2. Aor. πέφραδον.

1. Many verbs which have ε in the Root (and ε or ει in the Present) have α in the Second Aorist; as,

δερ, δέρω, (ἔδαρον). φθερ, φθείρω, (ἔφθαρον*).

2. But some retain ε, especially polysyllables; as,

αγγελ, ἀγγέλλω, ἡγγελον; οφελ, ὀφείλω, ὤφελον.

τεμ, τέμνω, ἔτεμον, also ἔταμον.

Obs. These changes of the vowel serve in many verbs to distinguish the 2. Aor. from the Imperfect.**

The Second Aorist Passive.

The Second Aorist Passive is formed from the Second Aorist Active by changing -ον into -ην; as,

(ἔφανον), ἐφάνην.

* κτείνω, ἔκτανον.

σπείρω, ἐσπάρην.

τρέφω, ἔτραπον.

στέλλω, ἐστάλην.

κείρω, ἐκάρην (pass.).

στρέφω, ἐστράφην.

κλέπτω, ἐκλάπην.

τρέπω, ἔτραπον.

with others.

** Where the Aor. 2. and Imperf. Act. would have the same form, the Aor. 2. Act. does not occur; as, ἐγράφην, 2. Aor. Pass. from γράφω, *I write*, but ἔγραπον is not 2. Aor. Act., but Imperf. only.

The Second Aorist Middle.

The Second Aorist Middle is derived from the Second Aorist Active, by changing -ον into -όμεν; as,

ἔλαβον, ἐλαβόμεν.

The Second Future Passive.

The Second Future Passive is formed from the Second Aorist Passive, by changing the termination -ην into -ήσομαι, and rejecting the augment; as,

ἐκρύβην, κρυβήσομαι.

The Second Perfect.

The Second Perfect is formed from the Active Second Aorist, by changing -ον into -α, and prefixing the reduplication or augment, the penultima being often lengthened; as,

φαίνω, (ἔφᾶνον), πέφηνα.

RULES FOR THE VOWELS OF THE PENULTIMA.

1. The vowels α and ε in the Second Aorist of verbs whose Present has ε or ει, are changed in the Second Perfect into ο; as,

σπείρω, (ἔσπαρον), ἔσπορα.

τέμνω, ἔτεμον, (τέτομα).

2. But α of the Second Aorist of verbs hav-

The Second Pluperfect

is formed from the 2. Perf. as the 1. Pluperf. from 1. Perfect.

Characteristic of the Present compared with that of the Root.

Besides those verbs in which the charact. of the Pres. is identical with that of the Root, and those in which the charact. of the R. is concealed by the insertion of a pseudo-characteristic (e. g. verbs in -άνω and -άσχω), there are, as we have seen, others in which the charact. of the Pres. is merely a somewhat modified form of the charact. of the R.

πτ of the pres. arises from	{	π	β of the root.
		φ	
κτ _____		κ _____	
		ξ	
σσ or ττ _____		γ _____	
		χ	
		γ	
ζ _____		γγ _____	
		δ	

Examples are τυπ, τύπτω; κρυβ, κρύπτω; αφ, ἄπτω; πεκ, πέκτω; πακ, πτήσσω; प्राγ, प्रάσσω; βηχ, βήσσω; κραγ, κράζω; κλαγγ, κλάζω; φραδ, φράζω.

CONJUGATION.

ACTIVE VOICE.

τύπτω, *I strike.*

SPECIAL OBSERVATION.

It has been already remarked that no verb has all the moods and tenses. Many of the forms assigned to τύπτω in most grammars and dictionaries, are either imaginary (being merely deduced by rule), or not sufficiently authorised. For the purpose of a complete paradigm, it has been thought desirable to exhibit τύπτω as a perfect verb: but it must be particularly borne in mind that —

in the Active voice,

fut. τύψω belongs to very late Greek only, 1. perf. and plup. τέτυχα, ἐτετύχαιιν are more than doubtful, and 2. perf. and plup. τέτυκα, ἐτετύκαιιν seem to be sheer inventions of the grammarians;

in the Passive,

1. Aor. ἐτύχθην is late, 2. fut. τυπήσομαι is disputed, and plup. ἐτετύμην, p. p. fut. τετύχομαι, 1. fut. τυθήσομαι appear to have had no existence;

in the Middle,

1. Aor. ἐτυψάμην (at least, out of compos.) is late, and fut. τυψομαι, 2. Aor. ἐτυπόμην seem to be merely imaginary forms.

In Attic and the Common dialect, τύπτω usually made, besides pres. and imperf., Act. fut. τυπτήσω, 1. aor. ἔτυψα, ἐτύπησα (the latter in the Comm. dial. only, not in genuine Attic), 2. aor. ἔτυπον, Pass. perf. τέτυμμαι, 2. aor. ἐτύπην, the last three being almost entirely poetical. There was perhaps also a Mid. fut. (in pass. sense) τυπτήσομαι.

INDICATIVE.

Present.

S. τύπτω	τύπτεις	τύπτει
D.	τύπτετον	τύπτετον
P. τύπτομεν	τύπτετε	τύπτουςι.

Imperfect.

S. ἔτυπον	ἔτυπτες	ἔτυπτε
D.	ἐτύπτετον	ἐτυπτέτην*
P. ἐτύπτομεν	ἐτύπτετε	ἔτυπον.

Future.

S. τύψω	τύψεις	τύψει
D.	τύψετον	τύψετον
P. τύψομεν	τύψετε	τύψουσι.

* According to the best grammarians, the Attics most commonly used the termination -ην for the 2nd person dual as well as the 3rd, both in the indic. of the augmented tenses and in the optative mood; and in the indic. of the augmented tenses, the Epic poets sometimes made the 3rd person dual as well as the 2nd in -ον.

~~CONJUGATION~~

First Aorist

S. ἔσφα

D.

P. ἐσώσαμεν

ἔσφας

ἐσώσμετον

ἐσώπατε

ἔσφα

ἐσώσμετην

ἔσφατε

First Perfect

S. τέτοφα

D.

P. τετώκαμεν

τέτοφας

τετώκαμετον

τετώκατε

τέτοφε

τετώκαμετον

τετώκατε

First Pluperfect

S. ἐτετόφην

D.

P. ἐτετόφουμεν

ἐτετόφας

ἐτετόφμετον

ἐτετόφατε

ἐτετόφει

ἐτετόφμετην

ἐτετόφμεσσαντο

ἐτετόφασαν

Second Aorist

S. ἔτοκα

D.

P. ἐτόκαμεν

ἔτοκας

ἐτόκαμετον

ἐτόκατε

ἔτοκε

ἐτοκέτην

ἔτοκον

Second Perfect

S. τέτοκα

D.

P. τετόκαμεν

τέτοκας

τετόκαμετον

τετόκατε

τέτοκε

τετόκατε

τετόκα

Second Pluperfect

S. ἐτετόκαην

D.

P. ἐτετόκαμεν

ἐτετόκαις

ἐτετόκαμετον

ἐτετόκατε

ἐτετι

ἐτετ

ἐτε

ἐτε

IMPERATIVE.

Present.

S.	τύπε	τυπέτω
D.	τύπετον	τυπέτων
P.	τύπετε	τυπέτωσαν or τυπόντων.

First Aorist.

S.	τύψον	τυψάτω
D.	τύψατον	τυψάτων
P.	τύψατε	τυψάτωσαν or τυψάντων.

First Perfect.

S.	τέτυφε	τετυφέτω
D.	τετύφετον	τετυφέτων
P.	τετύφετε	τετυφέτωσαν or τετυφόντων.

Second Aorist.

S.	τύπε	τυπέτω
D.	τύπετον	τυπέτων
P.	τύπετε	τυπέτωσαν or τυπόντων.

Second Perfect.

S.	τέτυπε	τετυπέτω
D.	τετύπετον	τετυπέτων
P.	τετύπετε	τετυπέτωσαν or τετυπόντων.

OPTATIVE.

Present and Imperfect.

S.	τύπτοιμι	τύπτοις	τύπτοι
D.		τύπτοιτον	τυπτοίτην
P.	τύπτοιμεν	τύπτοιτε	τύπτοιεν

		Future.	
S. τύφαιμι	τύφοις	τύφαι	
D. τύφοιμεν	τύφοιτον	τυφοίτην	
P. τύφαιμεν	τύφοιτε	τύφαιεν.	

		First Aorist.	
S. τύφαιμι	τύφαις	τύφαι	
D. τύφαιμεν	τύφαιτον	τυφαίτην	
P. τύφαιμεν	τύφαιτε	τύφαιεν.	

		Æolic Aorist.	
S.	τύφειας	τύφειε	
P.		τύφειαν.	

		First Perfect and Pluperfect.	
S. τετύφαιμι	τετύφοις	τετύφοι	
D. τετύφαιμεν	τετύφοιτον	τετυφοίτην	
P. τετύφαιμεν	τετύφοιτε	τετύφαιεν	

		or	
S. τετυφώς εἶην	τετυφώς εἶης	τετυφώς εἶη	
D. τετυφότες εἶημεν	τετυφότες εἶητον	τετυφότες εἶήτην	
P. τετυφότες εἶημεν	τετυφότες εἶητε	τετυφότες εἶησαν	
		or εἶεν.	

		Second Aorist.	
S. τύποιμι	τύποις	τύποι	
D. τύποιμεν	τύποιτον	τυποίτην	
P. τύποιμεν	τύποιτε	τύποιεν.	

		Second Perfect and Pluperfect.	
S. τετύποιμι	τετύποις	τετύποι	
D. τετύποιμεν	τετύποιτον	τετυποίτην	
P. τετύποιμεν	τετύποιτε	τετύποιεν	

OR

S. τετυπῶς εἶην	τ. εἶης	τ. εἶη
D.	τετυπότε εἶητον	τ. εἶήτην
P. τετυπότες εἶη- μεν	τ. εἶητε	τ. εἶσαν or εἶεν.

CONJUNCTIVE.

Present.

S. τύπτω	τύπτῃς	τύπτῃ
D.	τύπτητον	τύπτητον
P. τύπτωμεν	τύπτητε	τύπτωσι.

First Aorist.

S. τύψω	τύψῃς	τύψῃ
D.	τύψητον	τύψητον
P. τύψωμεν	τύψητε	τύψωσι.

First Perfect.

S. τετύφω	τετύφῃς	τετύφῃ
D.	τετύφητον	τετύφητον
P. τετύφωμεν	τετύφητε	τετύφωσι

OR

S. τετυφῶς ὦ	τετυφῶς ῆς	τετυφῶς ῆ
D.	τετυφότε ῆτον	τ. ῆτον
P. τετυφότες ὦμεν	τ. ῆτε	τ. ὦσι.

Second Aorist.

S. τύπω	τύπῃς	τύπῃ
D.	τύπητον	τύπητον
P. τύπωμεν	τύπητε	τύπωσι.

Second Perfect.

S. τετύπω	τετύπης	τετύπη
D.	τετύπητον	τετύπητον
P. τετύπωμεν	τετύπητε	τετύπωσι

OR

S. τετυπώς ὦ	τ. ἦς	τ. ἦ
D.	τετυπότε ἦτον	τ. ἦτον
P. τετυπότες ὦμεν	τ. ἦτε	τ. ὦσι

INFINITIVE.

Present and Imperfect, τύπτειν.

Future, τύψειν.

First Aorist, τύψει.

First Perfect and Pluperfect, τετυπέναι.

Second Aorist, τυπέιν.

Second Perfect and Pluperfect, τετυπέναι.

PARTICIPLES.

Present and Imperfect.

N. τύπτον	τύπτουσα	τύπτον
G. τύπτοντος	τυπτούσης	τύπτοντος.

Future.

N. τύψων	τύψουσα	τύψων
G. τύψοντος	τυψούσης	τύψοντος.

First Aorist.

N. τύψας	τύψασα	τύψαν
G. τύψαντος	τυψάσης	τύψαντος.

First Perfect and Pluperfect.

N. τετοφώς	τετυφύῃα	τετοφός
G. τετοφότης	τετυφύϊας	τετοφότης.

Second Aorist.

N. τυπών	τυπουῖα	τυπόν
G. τυπόντος	τυπούσης	τυπόντος.

Second Perfect and Pluperfect.

N. τετυπώς	τετυπυῖα	τετυπός
G. τετυπότης	τετυπυϊας	τετυπότης.

Futures of *ἡquid* verbs are thus inflected:

INDICATIVE.

S. ἀγγελῶ	ἀγγελεῖς	ἀγγελεῖ
D.	ἀγγελεῖτον	ἀγγελεῖτον
P. ἀγγελοῦμεν	ἀγγελεῖτε	ἀγγελοῦσι.

OPTATIVE.

S. ἀγγελοῖμι	ἀγγελοῖς	ἀγγελοῖ
D.	ἀγγελοῖτον	ἀγγελοίτην
P. ἀγγελοῖμεν	ἀγγελοῖτε	ἀγγελοῖεν.

INFINITIVE.

ἀγγελεῖν.

PARTICIPLE.

N. ἀγγελῶν	ἀγγελοῦσα	ἀγγελοῦν
G. ἀγγελοῦντος	ἀγγελοῦσης	ἀγγελοῦντος.

CONJUGATION.

INDICATIVE.	IMPERATIVE.	OPTATIVE.	CONJUNCTIVE.	INFINITIVE.	PARTICIPLE.
<i>Present, τύπτω</i>	τύπτε	τύπτοιμι	τύπτω	τύπτειν	τύπτων
<i>Imperfect, ἔτυπτον</i>		τύπτοιμι		τύπτεσθαι	τύπτων
<i>Future, τύψω</i>	τύψον	τύψαιμι	τύψω	τύψαι	τύψας
1. <i>Aorist, ἔτυψα</i>	τέτυψε	τετέθοιμι	τετέθω	τετεθῆναι	τετεθώς
1. <i>Perfect, τέτυπα</i>		τετεθῶς εἶην	τετεθῶς ᾧ	τετεθῆναι	τετεθώς
1. <i>Pluperf., ἐτετέθρα</i>		τετεθῶς εἶην		τετεθῆναι	τετεθώς
2. <i>Aorist, ἔτυπον</i>	τύπτε	τύπτοιμι	τύπω	τυπαῖν	τυπών
2. <i>Perfect, τέτυπα</i>	τέτυπε	τετέθοιμι	τετέθω	τετεθῆναι	τετεθώς
2. <i>Pluperf., ἐτετέθρα</i>		τετεθῶς εἶην	τετεθῶς ᾧ	τετεθῆναι	τετεθώς

ACCENT.

General Rule. The accent of the verb in all three voices falls as far back as the quantity of the final syllable will permit, without regard to the original incidence of the accent — in short, each inflexion is, in point of accent, independent of the rest, and is regular.

EXCEPTIONS, ACTIVE VOICE.

1. The final -αι and -οι in the Opt. are not, for the purposes of accent, conventionally short, but retain their proper quantity.

2. The partic. of the Act. Perf. and 2. Aor. are oxytone, the partic. of the 1. Aor. is paroxytone.

Obs. When the accent of the nom. sing. masc. of any participle has been determined, the accentuation of the inflexions depends upon the rules for adjectives.

3. The infin. of the 2. Aor. Act. is perispómenon.

4. The infin. of the 1. Aor. and Perfects receive an accent on the penult.

5. The 2. Aor. imperatives εἶπε, ἔλθε, εὔρε, ἴδε, λαβε, are oxytone.

6. The Future of *liquid* verbs has the accent on the same syllable throughout, and is circumflexed wherever the ultima permits.

7. Monosyll. naturally long are circumflexed.

8. When a verb is compounded with a preposition, and the augment is between the prep. and the simple verb, the syllable of the augment, if it was accented, retains the accent. So ἐπέσχον, μετέσπον, διεῖλον, ἀφῆκα.*

9. The Epic infin. in -εμεν is paroxytone.

* So in verbs in -μι, as παρῆν.

CONTRACTED VERBS IN -έω, -άω, AND -όω.

Rules for Contraction.

1. In verbs in -έω; αω is contracted into ει; double ε into ει; εη into η; and εο, σου, into ου.
2. In verbs in -άω; αο, σου, and αω, are contracted into ω; αε and αη into α.
3. In verbs in -όω; οω and οη are contracted into ω; οη, οσι and οσι, into οι; double ο, οε, and οου, into ου. But in the infin. οσι becomes ου.*

Rule for Dissyllables in -έω.

Dissyllables in -έω, except δέω, *I bind*, do not contract ε and the ο sound, whether ο, ου, οι or ω; αε, πλέω, πλέοι; but πλέεις, πλεις.

INDICATIVE.

Present.

S.	φιλ-έω -ῶ	φιλ-έεις -εῖς -εῖ	φιλ-έαι -εῖ	D.		P.
				φιλ-έστον -εῖτον	φιλ-έστον -εῖτον	φιλ-έστω -ούτω

* The contr. infinitive probably arises from an older form in -ει instead of -ειν. Hence θελοῦν, not θελοῖν, and τιμᾶν without the subscribed ι (though some write it τιμᾶν).

τιμ-ᾶω	τιμ-ᾶσις	τιμ-ᾶει	τιμ-ᾶμεν	τιμ-ᾶτε	τιμ-ᾶουσι
-ῶ	-ῃς	-ῃ	-ῶμεν	-ᾶτε	-ῶσι
δηλ-ᾶω	δηλ-ᾶσις	δηλ-ᾶει	δηλ-ᾶμεν	δηλ-ᾶτε	δηλ-ᾶουσι
-ῶ	-ῃς	-ῃ	-ῶμεν	-ᾶτε	-ῶσι

Imperfect.

S.		D.		P.	
ἐφίλ-εον	ἐφίλ-εες	ἐφίλ-έστον	ἐφίλ-έστην	ἐφίλ-έμεν	ἐφίλ-εον
-ουν	-εις	-έστον	-έστην	-έμεν	-ουν
ἐτίμ-αον	ἐτίμ-αες	ἐτιμ-άεστον	ἐτιμ-άετην	ἐτιμ-άμεν	ἐτίμ-αον
-ων	-ας	-άστον	-άτην	-άμεν	-ων
ἐδήλ-οον	ἐδήλ-οες	ἐδήλ-όεστον	ἐδήλ-όετην	ἐδήλ-όμεν	ἐδήλ-οον
-ουν	-ους	-όστον	-όετην	-όμεν	-ουν

was the origin of the contracted form in -η, -ης, -η, occurring often in the Old Attic, and sometimes in other dialects.

8. The aorists and imperf. have very frequently a peculiar form in -ασκον, -εσκον (inflected like the ordinary imperf.) in the Epic poets, which is common also in Ionic, and is to be found even in the Attic Greek of the tragedians. The former termin. belongs chiefly to the 1. Aor., and the latter to the imperf. and 2. Aorist. The augment is generally omitted.

9. Διψάω, πεινάω, ζάω, χράομαι, ψάω and a few others contract αε into η, αει into η. The Comm. dial. however sometimes contracts into α in διψάω and πεινάω.

10. Πιγίω has generally the irreg. contr. οε and οο into ω and οη into φ. In Ionic and Epic Greek at least, ιδρώω contracts in the same way.

11. In Ionic and Epic, οη often becomes ω, even when not belonging to the termination; as, βοῆσαι, βῶσαι.

12. Λούω generally, in Attic Greek at least, drops ε and ο in the termin. of the Pres. and Imperf.; as, ἔλου, ἐλοῦμεν, λοῦμαι. These forms perhaps really come from the old verb λόω.

13. The 2. Aorist has very frequently in Epic Greek a reduplication (rarely with the augment); as πέφραδον.

14. It has been already remarked that Epic poetry has sometimes a 3. Aorist. This is formed, like the 1. Aor., from the fut., but has the inflexions of the 2. Aorist. Thus, from fut. οἶσω, 3. Aor.

ΟΡΥΑΤΙΝΑ.

Β.	Δ.	Ρ.
φιλ-έοιμι	φιλ-έοιτον	φιλ-έοιμεν
-οἶμι	-οἶτον	-οἶμεν
τιμ-άοιμι	τιμ-άοιτον	τιμ-άοιμεν
-ᾶμι	-ᾶτον	-ᾶμεν
δηλ-όοιμι	δηλ-όοιτον	δηλ-όοιμεν
-οῖμι	-οῖτον	-οῖμεν

or

Β.	Δ.	Ρ.
φιλ-εοίην	φιλ-εοίητον	φιλ-εοίημεν
-οίην	-οίητον	-οίημεν
τιμ-αοίην	τιμ-αοίητον	τιμ-αοίημεν
-ήην	-ήητον	-ήημεν
δηλ-οοίην	δηλ-οοίητον	δηλ-οοίημεν
-οίην	-οίητον	-οίημεν

ΣΥΝΥΜΑΡΤΗΡΑ.

Δ.

φιλ-έητον φιλ-έητον
 -ήτον -ήτον
 τιμ-άητον τιμ-άητον
 -άτον -άτον
 θηλ-όητον θηλ-όητον
 -ώτον -ώτον

Β.

φιλ-έης φιλ-έη
 -ής -ή
 τιμ-άης τιμ-άη
 -ής -ή
 θηλ-όης θηλ-όη
 -ής -ή

Γ.

φιλ-έωμεν φιλ-έητε φιλ-έωσαι
 -ώμεν -ήτε
 τιμ-άωμεν τιμ-άητε τιμ-άωσαι
 -ώμεν -ήτε
 θηλ-όωμεν θηλ-όητε θηλ-όωσαι
 -ώμεν -ήτε

ΙΜΠΡΟΠΙΝΑ.

τιμ-άειν
 -ειν

φιλ-έειν
 -ειν

θηλ-όειν
 -οειν

Futures in -λῶ, -μῶ, -νῶ, -ρῶ take commonly in Ionic Greek an open form in -λέω,
-μέω, -νέω, -ρέω.

<i>Perf.</i>	-ασι	Alexandrine. -αυ	Doric. -αυτι. -αυ occurs in the N. T.
2. <i>Aor.</i>	-οι -ετε, -οι	Alexandrine. -α -ατε, -αυ	} like the 1. Aor. Instances occur both in the LXX and in the N. T.

IMPERATIVE.

<i>Pres.</i>	-ετωσιν	Doric. -οιτωσιν rarely.
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The Imper. of the Perf. sometimes has the term. -θι in Epic Greek, and even in Attic more rarely. So ἔνοηθι, νέεσθι.

CONJUNCTIVE.

10*	<i>Pres. &c.</i>	-ης -η	Dor., Æol., Ep. -ησθα Dor. -ητι	<div style="display: inline-block; vertical-align: middle;"> These term. -σθα and -σι occur, though rarely, in the Optat. </div> <div style="display: inline-block; vertical-align: middle; font-size: 3em; margin: 0 10px;">}</div> <div style="display: inline-block; vertical-align: middle;"> Epic. -ησι. </div>
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INDICATIVE.	IMPER.	OPTATIVE.	CONJUNCT.	INFINITIVE.	PARTICIPULUM.
<i>Present,</i> φιλ-έω -ῶ	φιλ-εε -ει	φιλ-έοιμι or φιλ-εοίην -οἶμι -οίην	φιλ-έω -ῶ	φιλ-έειν -εῖν	φιλ-έων -ῶν
<i>Imperfect,</i> ἐφιλ-εον -ουν		φιλ-έοιμι or φιλ-εοίην -οἶμι -οίην		φιλ-έειν -εῖν	φιλ-έων -ῶν
<i>Present,</i> τιμ-άω -ῶ	τιμ-αε -α	τιμ-άοιμι or τιμ-αοίην -οἶμι -οίην	τιμ-άω -ῶ	τιμ-άειν -αῖν	τιμ-άων -ῶν
<i>Imperfect,</i> ἐτιμ-αον -ων		τιμ-άοιμι or τιμ-αοίην -οἶμι -οίην		τιμ-άειν -αῖν	τιμ-άων -ῶν
<i>Present,</i> δηλ-όω -ῶ	δηλ-οε -ου	δηλ-όοιμι or δηλ-οοίην -οἶμι -οίην	δηλ-όω -ῶ	δηλ-όειν -οῖν	δηλ-όων -ῶν
<i>Imperfect,</i> ἐδηλ-οον -ουν		δηλ-όοιμι or δηλ-οοίην -οἶμι -οίην		δηλ-όειν -οῖν	δηλ-όων -ῶν.

Obs. The remaining tenses of these verbs are inflected like other verbs, without contraction.

Observations, Dialects.

1. The form $\nu\omega\nu$ for 3. plur. of the imper. is particularly common in the Old Attic. Hence it is called the *Attic Form*, but not correctly, as it occurs in Epic Greek and in other dialects.

2. The termination $\sigmaίην$ of the Opt. occurs chiefly in contracted verbs, frequently in the fut. of liquid verbs, and occasionally in others. It is most used in Attic Greek. Sec. Aor. and even Perf. Optatives of this form are found, though rarely.

3. The more common form of 3. pl. of the pluperf. is in $\epsilon\sigma\sigma\nu$.

4. The Æolic dial. has a first person sing. of the Opt. of the 1. Aor. in $\epsilon\iota\alpha$, besides the forms given in the paradigm. The latter passed into other dialects, especially the Attic, which uses them very commonly.

5. The Imperat. of either Perfect occurs only in those words which (like *novi, I know*, in Latin) have the force of the Pres.; as $\betaέβηκε$, *legone*; $\kappaέχηκε$, *yawn*. The Opt. and Conj. of these tenses are not often found except in the periphrastic forms with $\epsilonῖην$ and $\tilde{\omega}$.

6. The Second Perfect varies in sense. It is sometimes active, sometimes intransitive or even passive in meaning; as $\acute{\alpha}\piέχτονα$, *I have slain*, equivalent to 1. Perf. $\acute{\alpha}\piέχτακα$; but $\sigmaέσηπς$, *it is rotten*; $\acute{\alpha}\rhoαψ$, *it has been fastened*.

7. The old Epic Pluperf. was in $\epsilon\alpha$, $\epsilon\alphaς$, $\epsilon\epsilon$, which was retained frequently in Ionic Greek, and

was the origin of the contracted form in -η, -ης, -η, occurring often in the Old Attic, and sometimes in other dialects.

8. The aorists and imperf. have very frequently a peculiar form in -ασκον, -εσκον (inflected like the ordinary imperf.) in the Epic poets, which is common also in Ionic, and is to be found even in the Attic Greek of the tragedians. The former termin. belongs chiefly to the 1. Aor., and the latter to the imperf. and 2. Aorist. The augment is generally omitted.

9. Διψάω, πεινάω, ζάω, χράομαι, ψάω and a few others contract αε into η, αει into η. The Comm. dial. however sometimes contracts into α in διψάω and πεινάω.

10. 'Ριγώω has generally the irreg. contr. οε and οο into ω and οη into φ. In Ionic and Epic Greek at least, ἰδρόω contracts in the same way.

11. In Ionic and Epic, οη often becomes ω, even when not belonging to the termination; as, βοῆσαι, βῶσαι.

12. Λούω generally, in Attic Greek at least, drops ε and ο in the termin. of the Pres. and Imperf.; as, ἔλου, ἐλοῦμεν, λοῦμαι. These forms perhaps really come from the old verb λώω.

13. The 2. Aorist has very frequently in Epic Greek a reduplication (rarely with the augment); as πέπραδον.

14. It has been already remarked that Epic poetry has sometimes a 3. Aorist. This is formed, like the 1. Aor., from the fut., but has the inflexions of the 2. Aorist. Thus, from fut. οἶσω, 3. Aor.

(ῥσον), imper. οἶσε, infin. οἰσέμεν; from ἄξω (ῥξον), infin. ἀξέμεν. οἶσε is found in Att. poetry.

15. The Conjunctive takes very often in the Epic dial. the short vowels ο, ε, instead of the long ones ω, η. Thus λύσομεν for λύσωμεν, φθίεται for φθίηται. This occurs mostly in the 1. plur. of Active forms.

16. In verbs in -αω, there is a frequent Epic form (and rare in Ion. prose) with the contracted α or ω resolved into $\bar{\alpha}\bar{\alpha}$ or $\bar{\alpha}\bar{\omega}$, οω or ωω. Thus ὁράω, ὁρῶ, Ep. ὁρόω; ὁράεις, ὁράς, ὁράας; ὁράουσι, ὁρώσι, ὁρώωσι. And in the Opt. φ becomes ωι; as, ἡβάοιμι, ἡβῶμι, ἡβώοιμι.

17. In Epic, Doric and Ion. Greek, εο or εου is contracted into ευ instead of ου; as, ἐφίλεον, ἐφίλευν. This contraction is not altogether excluded from the chorus of tragedy.

18. Contrary to the general tendency of Doric, αs and αει are contr. into η and η; as, τιμάετε, τιμῆτε, ὁράει, ὁρῆ. Some Ion. writers also have this contraction.

19. Of verbs in -αω, the Epic poets often have a form in -ωω, and vary certain inflections by strengthening sometimes the former, sometimes the latter vowel-sound of the termination with ω; as, ὑπνώω, ὑπνώωω, ὑπνόνοντα, ὑπνώοντα; ἀρόουσι, ἀρώωσι; δηϊόοιεν, δηϊόωεν.

20. An Æolic and occasional Epic form of the 1. sing. of the conj. is in the original term. -ωμι.

*Peculiar Meaning of certain Futures and
First Aorists.*

Some few verbs which are intransitive, take a *causal* or transitive meaning in the future and 1. aorist; as, βαίνω, *go*, fut. βήσω, 1. aor. ἔβησα, *make to go*; φθίνω, *decay*, φθίσω, ἔφθισα, *destroy*.

Other Dialectic Varieties.

INDICATIVE.

<i>Pres.</i>	Common Termination.	Doric, Æol.	
		Doric.	-ειθα. All other 2. sing. in -ε may add -θα.
-εις	-εις	-εις	
-ει	-ει	-ει	
-ουεν	-ουεν	-ουεν	
-ουσι	-ουσι	-ουσι	

The same termin. -ουεν occurs in all other tenses which make -ουεν in the 1. plur.

These termin. in the fut. too. The Æol. dial. also has -ουσι. Another Æol. form is in -ουθι.

Alexandrine.

So in the LXX sometimes and the New Testament, and in other late Greek. The same form occurs in the 2. Aor.

Doric.

<i>Imperf.</i>	-ον 3. plur.	Doric.	
		-ων	-ει
-ει	-ει	-ει	
-ει	-ει	-ει	
-ει	-ει	-ει	
-ει	-ει	-ει	

Fut.

The 1. pl. is also found in -ουμεν.

Futures in -λώ, -μώ, -νώ, -ρώ take commonly in Ionic Greek an open form in -λέω, -μέω, -νέω, -ρέω.

<i>Perf.</i>	-αι	Alexandrine. -αν	Doric. -αντι. -αν occurs in the N. T.
<i>2. Aor.</i>	-ον -ετε, -ον	Alexandrine. -α -ατε, -αν	} like the 1. Aor. Instances occur both in the LXX and in the N. T.

IMPERATIVE.

<i>Pres.</i>	-ετωσαν	Doric. -οντω rarely.	
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The Imper. of the Perf. sometimes has the term. -θι in Epic Greek, and even in Attic more rarely. So ἀνωχθι, κέπαρχθι.

<i>Pres. &c.</i>	-ης -η	Dor., Æol., Ep. -ησθα Dor. -ητι	CONJUNCTIVE.
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These term. -σθα and -σι occur, though rarely, in the Optat.
Epic.
-ησι.

	Common Termin, <i>Pres., Fut., Aor. -ειν</i>	INFINITIVE.	
		Dor., <i>Ῥολ.</i> , Ep. -ειναι, -εμεν	Dorio. -ειν, -ην, 'The Ion. and Ep. dial. sometimes resolve -ειν of the Aor. into -δεν.
<i>Perf.</i>	-εναι	Dorio, <i>Ῥολlo</i> , -ην, -ειν.	

PARTICIPLES.

Pres., Fut., Aor. Before ε, ου becomes αι in Doric; αα, τήτοιαι, τελέσαι.
Perf. The Dorians sometimes insert ν before τ; αα, περιέχοντες for περιχότες.

Contracted Verbs.

INDICATIVE.

<i>Pres.</i>	-ειν, -εις &c.	<i>Perf.</i> -αω, -αμεν, -αυσι	Eplo. -ειω, -εισις &c. Eplo and Ionlo. -ειω, -εομεν, -εουσι	So also in the Imperf. and Participle α becomes ε before ο or ω.

-αομεν, -αοοσι	Doric. -ωμεε, -ωντι	Æolic. -αμεε, -αντι
-εομεν, -εοοσι	-εομεε, -εωντι -εομεε, -εωντι	Ion. -εομεν, -εωντι -εομεν, -εωντι

Imperf. In Epic poetry, a very few verbs contr. *as* and *es* into *η* in the dual.

INFINITIVE.

-ειν	Doric. -ει, -ην	Epic. -ημεναι, -ηναι	Æol. -αιε -οιε
-αιεν -οιεν	-ην -ουν (also Ionic)	-ημεναι, -ηναι	

PARTICIPLE.

-οντα, -οντες	Ionic. -ωντα, -ωντες.
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PASSIVE VOICE.

INDICATIVE.

Present.

S. τύπτομαι	τύπη*	τύπεται
D. τυπτόμεθον**	τύπτεσθον	τύπτεσθον
P. τυπτόμεθα	τύπτεσθε	τύπονται

Imperfect.

S. έτυπτόμην	έτύπτου	έτύπτετο
D. έτυπτόμεθον	έτύπτεσθον	έτυπτέσθην
P. έτυπτόμεθα	έτύπτεσθε	έτύπτοντο.

Perfect.

S. τέτυμμαι	τέτυφαι	τέτυπται
D. τετύμμεθον	τέτυφθον	τέτυφθον
P. τετύμμεθα	τέτυφθε	τετύφεται, or τετυμμένοι είσι.

Pluperfect.

S. έτετύμμην	έτέτυφο	έτέτυπτο
D. έτετύμμεθον	έτέτυφθον	έτετύφθην
P. έτετύμμεθα	έτέτυφθε	έτετύφατο, or τετυμμένοι ήσαν.

* Or τύπτει, in the earlier Attic. The forms βούλει, οίει, ύψει remained in the later Attic and the Common dialect.

** The first person dual in the pass. and mid. voices is by some critics considered to be merely an invention of the Alexandrian grammarians. If it had any existence in the old writers at all, it does not occur more than three times.

Paulo-post Future.

S. τετύψομαι	τετύψῃ	τετύψεται
D. τετυψόμεθον	τετύψεσθον	τετύψεσθον
P. τετυψόμεθα	τετύψεσθε	τετύψονται.

First Aorist.

S. ἐτύφθην	ἐτύφθης	ἐτύφθῃ
D.	ἐτύφθητον	ἐτυφθήτην
P. ἐτύφθημεν	ἐτύφθητε	ἐτύφθησαν.

First Future.

S. τυφθήσομαι	τυφθήσῃ	τυφθήσεται
D. τυφθησόμεθον	τυφθήσεσθον	τυφθήσεσθον
P. τυφθησόμεθα	τυφθήσεσθε	τυφθήσονται.

Second Aorist.

S. ἐτύπην	ἐτύπης	ἐτύπῃ
D.	ἐτύπητον	ἐτυπήτην
P. ἐτύπημεν	ἐτύπητε	ἐτύπησαν.

Second Future.

S. τυπήσομαι	τυπήσῃ	τυπήσεται
D. τυπησόμεθον	τυπήσεσθον	τυπήσεσθον
P. τυπησόμεθα	τυπήσεσθε	τυπήσονται.

IMPERATIVE.

Present.

S.	τύπτου	τυπτέσθω
D.	τύπτεσθον	τυπτέσθων
P.	τύπτεσθε	τυπτέσθωσαν ὁγ. τυπτέσθων.

Perfect.

S.	τέτυψο	τέτύφθω
D.	τέτυφθον	τέτύφθων
P.	τέτυφθε	τέτύφθωσαν or τέτύφθων.

First Aorist.

S.	τύφθητι	τυφθήτω
D.	τύφθητον	τυφθήτων
P.	τύφθητε	τυφθήτωσαν or τυφθέντων.

Second Aorist.

S.	τύπηθι	τυπήτω
D.	τύπητον	τυπήτων
P.	τύπητε	τυπήτωσαν or τυπέντων.

OPTATIVE.

Present and Imperfect.

S.	τυπτοίμην	τύπτοιο	τύπτοιτο
D.	τυπτοίμεθον	τύπτοισθον	τυπτοίσθην
P.	τυπτοίμεθα	τύπτοισθε	τύπτοιντο.

Perfect and Pluperfect.

S.	τετυμμένος εἶην	τετυμμένος εἶης	τετυμμένος εἶη
D.		τετυμμένω εἶητον	τετυμμένω εἶήτην
P.	τετυμμένοι εἶημεν	τετυμμένοι εἶητε	τετυμμένοι εἶησαν or εἶεν.

Paulo-post Future.

S. τετυψοίμην	τετύψοιο	τετύψοιτο
D. τετυψοίμεθον	τετύψοισθον	τετυψοίσθην
P. τετυψοίμεθα	τετύψοισθε	τετύψοιντο.

First Aorist.

S. τυφθείην	τυφθείης	τυφθείη
D.	τυφθείητον	τυφθείήτην
P. τυφθείημεν or τυφθεῖμεν	τυφθείητε or τυφθεῖτε	τυφθείσαν or τυφθεῖν.

First Future.

S. τυφθησοίμην	τυφθήσοιο	τυφθήσοιτο
D. τυφθησοίμεθον	τυφθήσοισθον	τυφθησοίσθην
P. τυφθησοίμεθα	τυφθήσοισθε	τυφθήσονται.

Second Aorist.

S. τυπείην	τυπείης	τυπείη
D.	τυπείητον or τυπεῖτον	τυπείήτην or τυπεῖτην
P. τυπείημεν or τυπεῖμεν	τυπείητε or τυπεῖτε	τυπείσαν or τυπεῖν.

Second Future.

S. τυπησοίμην	τυπήσοιο	τυπήσοιτο
D. τυπησοίμεθον	τυπήσοισθον	τυπησοίσθην
P. τυπησοίμεθα	τυπήσοισθε	τυπήσονται.

CONJUNCTIVE.

Present.

S. τύπτωμαι	τύπτη	τύπτηται
D. τυπτώμεθον	τύπτησθον	τύπτησθον
P. τυπτώμεθα	τύπτησθε	τύπτωνται.

Perfect.

S. τετελεμένος ὢ	τετελεμένος ἦς	τετελεμένος ἦ
D.	τετελεμένῳ	τετελεμένῳ
	ἦσιν	ἦσιν
P. τετελεμένα	τετελεμένα	τετελεμένα
ἔμεν	ἔτε	ἔστε

First Aorist.

S. τετέθῃ	τετέθης	τετέθῃ
D.	τετέθῃσιν	τετέθῃσιν
P. τετέθῃμεν	τετέθῃτε	τετέθῃτε

Second Aorist.

S. τέθει	τέθεις	τέθει
D.	τέθεισιν	τέθεισιν
P. τέθειμεν	τέθειτε	τέθειτε

INFINITIVE.

Present and Imperfect, τετελεσθαι.

Perfect and Pluperfect, τετελέσθαι.

Paulo-post Future, τετελέσεσθαι.

First Aorist, τετέθῃν.

First Future, τετέθῃσεσθαι.

Second Aorist, τέθειν.

Second Future, τέθεισεσθαι.

PARTICIPLES.

Present and Imperfect.

N. τετελούμενος	τετελούμενη	τετελούμενον
G. τετελούμενου	τετελούμενης	τετελούμενου

Perfect and Pluperfect.

N. τετυμμένος	τετυμμένη	τετυμμένον
G. τετυμμένου	τετυμμένης	τετυμμένου.

Paulo-post Future.

N. τετυφόμενος	τετυφομένη	τετυφόμενον
G. τετυφομένου	τετυφομένης	τετυφομένου.

First Aorist.

N. τυφθείς	τυφθεῖσα	τυφθέν
G. τυφθέντος	τυφθείσης	τυφθέντος.

First Future.

N. τυφθησόμενος	τυφθησόμενη	τυφθησόμενον
G. τυφθησομένου	τυφθησομένης	τυφθησομένου.

Second Aorist.

N. τυπείς	τυπεῖσα	τυπέν
G. τυπέντος	τυπείσης	τυπέντος.

Second Future.

N. τυπησόμενος	τυπησόμενη	τυπησόμενον
G. τυπησομένου	τυπησομένης	τυπησομένου.

Paradigms of other Forms of the Perfect Passive.

	Perf. pass.		Perf. pass.
παίδεύω,	πεπαίδευμαι.	πείθω,	πεπεισμαι.
τρίβω,	τέτριμμαι.	ἀγγέλλω,	ἤγγελλμαι.
τάσσω,	τέταγμαι.		
			Perf. pass.
			ἐσχεύασμαι.
			πέφασμαι.

INDICATIVE.

S.	παπαίδευσμαι	τέτριμμαι	τέταγμαi	πέπεισμαι	ἤγγελλμαι	ἐσχεύασμαι	πέφασμαι
	παπαίδευσαι	τέτριψαι	τέταξαι	πέπεισαι	ἤγγελοσαι	ἐσχεύασαι	πέφανσαι
	παπαίδευται	τέτριπται	τέτακται	πέπεισται	ἤγγελεται	ἐσχεύασται	πέφανται
D.	παπαίδευσμεθον	τετρίμμεθον	τετάγμαθον	πεπείσμεθον	ἤγγελέμεθον	ἐσχευάσμεθον	πεφάσμεθον
	παπαίδευσθον	τέτριφθον	τέταχθον	πέπεισθον	ἤγγελεθον	ἐσχεύασθον	πέφανθον
	παπαίδευσθον	τέτριφθον	τέταχθον	πέπεισθον	ἤγγελεθον	ἐσχεύασθον	πέφανθον

CONTRACTED VERBS.
PASSIVE AND MIDDLE VOICES.

INDICATIVE.

Present.			CONJUGATION.		
D.			P.		
S.					
φιλ-έομαι	φιλ-έται	φιλ-έμεθον	φιλ-έομεθα	έονται	
-οῦμαι	-εῖται	-οὔμεθον	-οὔμεθα	-οῦνται	
τιμ-άομαι	τιμ-άεται	τιμ-αόμεθον	τιμ-αόμεθα	-δονται	
-ῶμαι	-ᾷται	-ώμεθον	-ώμεθα	-ῶνται	
δηλ-όομαι	δηλ-όεται	δηλ-οόμεθον	δηλ-οόμεθα	-δονται	
-οῦμαι	-οὔται	-οὔμεθον	-οὔμεθα	-οῦνται	

Imperfect.

D.			P.		
S.					
ἐφιλ-έομην	ἐφιλ-έετο	ἐφιλ-εόμεθον	ἐφιλ-εόμεθα	έοντο	
-οῦμην	-εῖτο	-οὔμεθον	-οὔμεθα	-οῦντο	

Obs. In forming the 3. pl. of the perf. and pluporf., if the 3. sing. has ε arising from ζ, τ, δ or θ of the pres., the ε is changed into δ; as, εσευάζω, εσευάζεσθαι, εσευάζεσθαι; ἐπειθω, ἐπέπεισεσθαι, ἐπεπέπεισεσθαι in Hom. (with shortened antepenultimum *metri gratia*). Where η or α occurs in the penult, if the verb is a pure verb, this is commonly shortened into ε, though the Epic poets sometimes retain the long syllable *metri gr.*

3. Few verbs have the perfect imperative. Where it exists, it is formed from 2. sing. of the indic. by changing -αι into -ο; as, ἔβρωσθαι, ἔβρωσο.

4. The infin. of the perf. and pluporf. is formed from 3. sing. of the indic. by aspirating the smooth mutes of the termination, and inserting σ, if the verb is a pure verb; as, πεπαιδευέσθαι, τετάρχθαι, πεπείσθαι, ἡγησάσθαι, πεφάσθαι.

OPTATIVE.

Present and Imperfect.

S.	D.		P.
	φιλ-εοίμεθον	-εοίσθην	φιλ-εοίμεθα
φιλ-εοίμεν	-οίμεθον	-οίσθην	-οίμεθα
τιμ-αοίμεν	τιμ-αοίμεθον	-αοίσθην	τιμ-αοίμεθα
-ῶμεν	-ῶμεθον	-ῶσθην	-ῶμεθα
δηλ-οοίμεν	δηλ-οοίμεθον	-οοίσθην	δηλ-οοίμεθα
-οίμεν	-οίμεθον	-οίσθην	-οίμεθα

CONJUNCTIVE.

Present.

S.	D.		P.
	φιλ-εώμεθον	-έησθον	φιλ-εώμεθα
φιλ-εώμαι	-ώμεθον	-έησθον	-ώμεθα
-ῶμαι	-ῶμαι	-ῆσθον	-ῆσθαι

ACCENT.

The following irregularities occur in the accentuation of the Passive verb.

1. The infin. of the Perfect, the participle of the Perf., and the inf. of the 1. and 2. Aorists take the accent on the penultima.

2. The conjunctives of the 1. and 2. Aorists are perispomenon, and keep the circumflex on the ω and η throughout.

3. The participles of the 1. and 2. Aor. are oxytone.

MIDDLE VOICE.

In the Middle Voice, only the First Aorist, and the Contracted Future (of liquid verbs) have a peculiar conjugation. The other tenses are conjugated according to the corresponding terminations in the Passive Voice.

INDICATIVE.

First Aorist.

S. ἐτυψάμην	ἐτύψω	ἐτύψατο
D. ἐτυψάμεθον	ἐτύψασθον	ἐτυψάσθην
P. ἐτυψάμεθα	ἐτύψαθε	ἐτύψαντο.

Circumflexed Future.

S. ἀρούμαι	ἀρῆ or ἀρεῖ	ἀρεῖται
D. ἀρούμεθον	ἀρεῖσθον	ἀρεῖσθον
P. ἀρούμεθα	ἀρεῖθε	ἀρουνται.

IMPERATIVE.

First Aorist.

S.	τύψαι	τύψασθω
D.	τύψασθον	τύψασθων
P.	τύψασθε	τύψασθωσαν or τύψασθων.

OPTATIVE.

First Aorist.

S. τυφαίμην	τύψαιο	τύψαιτο
D. τυφαίμεθον	τύψαισθον	τύψαίσθην
P. τυφαίμεθα	τύψαισθε	τύψαιντο.

C. Future.

S. ἀροίμην	ἀροῖο	ἀροῖτο
D. ἀροίμεθον	ἀροῖσθον	ἀροίσθην
P. ἀροίμεθα	ἀροῖσθε	ἀροῖντο.

CONJUNCTIVE.

First Aorist.

S. τύψωμαι	τύψῃ	τύψῃται
D. τυψώμεθον	τύψῃσθον	τύψῃσθον
P. τυψώμεθα.	τύψῃσθε	τύψωνται.

INFINITIVE.

First Aorist, τύψασθαι. C. Future, ἀρείσθαι.

PARTICIPLES.

First Aorist.

τυψάμενος	τυψαμένη	τυψάμενον.
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C. Future.

ἀρούμενος	ἀρουμένη	ἀρούμενον.
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INDICATIVE.	IMPERATIVE.	OPTATIVE.	CONJUNCTIVE.	INFINITIVE.	PARTICIPLES.
<i>Present</i> , τύπτομαι	τύπτο	τυπτοίμην	τύπτομαι	τύπτεσθαι	τυπτόμενος
<i>Imperfect</i> , έτυπτόμην		τυπτοίμην		τύπτεσθαι	τυπτόμενος
<i>Future</i> , τύψομαι		τυψοίμην		τύψεσθαι	τυψόμενος
1. <i>Aorist</i> , έτυψάμην	τύψαι	τυψαίμην	τύψωμαι	τύψασθαι	τυψάμενος
2. <i>Aorist</i> , έτυπόμην	τυποῦ	τυποίμην	τύπωμαι	τυπέσθαι	τυπόμενος

ACCENT.

The only irregularities in the Middle voice are —

1. The Fut. of liquid verbs are properispomenon, and retain the accent on the same syllable throughout.
2. In the 2. Aorist, the imperat. is perispomenon, the infin. paroxytone.

CONTRACTED VERBS.

PASSIVE AND MIDDLE VOICES.

INDICATIVE.

Present.

CONJUGATION.								
S.			D.			P.		
φιλ-έομαι	φιλ-ἔσται	φιλ-εόμεθον	ἔσθον	ἔσθον	φιλ-εόμεθα	ἔσθῃς	ἔονται	
-οὔμαι	φιλ-ῆ	-οὔμεθον	-εῖσθον	-εῖσθον	-οὔμεθα	-εῖσθῃς	-οὔνται	
τιμ-άομαι	τιμ-ἄσται	τιμ-αόμεθον	ἄσθον	ἄσθον	τιμ-αόμεθα	ἄσθῃς	ἄονται	
-ῶμαι	τιμ-ᾶ	-ῶμεθον	-ᾶσθον	-ᾶσθον	-ῶμεθα	-ᾶσθῃς	-ῶνται	
δηλ-όομαι	δηλ-όσται	δηλ-οόμεθον	όσθον	όσθον	δηλ-οόμεθα	όσθῃς	δονται	
-οὔμαι	δηλ-οῖ	-οὔμεθον	-οὔσθον	-οὔσθον	-οὔμεθα	-οὔσθῃς	-οὔνται	

Imperfect.

S.			D.			P.			163
ἐφιλ-εόμην	ἐφιλ-έετο	ἐφιλ-εόμεθον	έεσθον	-έεσθιν	ἐφιλ-εόμεθα	-έεσθε	-έονται		
-οὔμην	ἐφιλ-οὔ	-οὔμεθον	-εῖσθον	-εῖσθιν	-οὔμεθα	-εῖσθε	-οὔντο		

ἐτιμ-ἀόμην	ἐτιμ-ἀετο	ἐτιμ-ἀόμεθον	ἀέσθιν	ἐτιμ-ἀόμεθα	ἀέσθι	ἀοντο
-ώμην	ᾄτο	ᾄμεθον	ᾄσθιν	-ώμεθα	-ᾄσθι	-ῶντο
ἐδηλ-οόμην	ἐδηλ-όετο	ἐδηλ-οόμεθον	όέσθιν	ἐδηλ-οόμεθα	όέσθι	όοντο
-ούμην	-οὔτο	-οὔμεθον	-οὔσθιν	-ούμεθα	-οὔσθι	-οὔντο

IMPERATIVE.

Present.

D.

CONJUGATION.

S.	P.
φιλ-έου	φιλ-έεσθι
-οῦ	-εῖσθι
τιμ-άου	τιμ-άεσθι
-ῶ	-ᾷσθι
δηλ-όου	δηλ-όεσθι
-οῦ	-οῦσθι

φιλ-έεσθι	φιλ-έεσθωσαν
-εῖσθι	-εῖσθωσαν
τιμ-άεσθι	τιμ-άεσθωσαν
-ᾷσθι	-ᾷσθωσαν
δηλ-όεσθι	δηλ-όεσθωσαν
-οῦσθι	-οῦσθωσαν

form: indeed *-εισαν* hardly ever occurs, if at all.

8. The Doric term. of the act. fut. *-ῶ* becomes *-εῦμαι* in the mid. voice.

9. The Epic and Ionic writers have sometimes *-εσκομην*, *-ασκομην* in the imperf. and aorists of the mid. and imperf. of the pass., though not so frequently as the corresponding terminations in the active voice.

10. In the mid. voice, the Epic or 3. Aorist (see *Obs.* 14 on the Active Voice) is frequently used in the Homeric dial.; as, from fut. *βήσομαι* is formed (*ἐβήσόμεην*), *ἐβήσετο*; from *ῥρσομαι* (*ῥρσόμεην*), imperat. (*ῥρσου*) *ῥρσο*; from *λέξομαι* (*ἐλεξόμεην*), imperat. (*λέξου*) *λέξο*.

11. Epic poets often syncopate the 2. aor. mid., which thus assumes the shape of a pluperf. pass., and is accordingly sometimes inflected like that tense. Thus *ῥρόμην*, sync. (*ῥρμην*), imperat. *ῥρσο*, infin. *ῥρθαι*; sync. *ἐδέγμην*, imperat. *δέξο*, infin. *δέχθαι*; sync. *ἐλέγμην*, imperat. *λέξο*, infin. *λέχθαι*.

12. The Epic and Ion. open forms of liquid futures, and the Epic reduplicated aor., are found in the middle as well as the active voice.

13. The future of the mid. voice has frequently a passive sense.

Other Dialectic Varieties.

	Common Term.	Epic.
<i>Indic. Pres.</i> <i>-η</i> (2. sing. from verb in <i>-σομαι</i>)		<i>-εῖται</i> — contracted from <i>-εσαι</i> .
		Ionic.
<i>-ωνται</i>		<i>-εωνται</i> . Also in the Imperfect and Participle <i>αο</i> becomes <i>εω</i> , particularly in the Part.

τιμ-άωμαι	τιμ-άη	τιμ-άηται	τιμ-αώμεθον	-άησθον	-άησθον	τιμ-αώμεθα	-άησθε	-άωνται
-ᾶμαι	-ᾶ	-ᾶται	-ώμεθον	-ᾶσθον	-ᾶσθον	-ώμεθα	-ᾶσθε	-ᾶνται
δηλ-όωμαι	δηλ-όη	δηλ-όηται	δηλ-οώμεθον	-όησθον	-όησθον	δηλ-οώμεθα	-όησθε	-όωνται
-ᾶμαι	-οῦ	-ᾶται	-ώμεθον	-ᾶσθον	-ᾶσθον	-ώμεθα	-ᾶσθε	-ᾶνται

INFINITIVE.

Present and Imperfect.

φιλ-έσθαι	τιμ-έσθαι	δηλ-έσθαι
-εῖσθαι	-ᾶσθαι	-οὔσθαι.

PARTICIPLES.

Present and Imperfect.

φιλ-εόμενος	-η	-ον	τιμ-αόμενος	-η	-ον	δηλ-οόμενος	-η	-ον
-οόμενος	-η	-ον	-ώμενος	-η	-ον	-οόμενος	-η	-ον

3. If the verb begin with $\pi\tau$ or $\sigma\tau$ or an aspirated vowel, only *aspirated* is prefixed; as,

($\sigma\acute{\tau}\acute{\alpha}\omega$), $\iota\sigma\tau\eta\mu\iota$, *I make to stand.*

($\xi\omega$), $\iota\eta\mu\iota$, *I send.*

4. There is not any prefix in verbs formed from those of more than two syllables; as,

$\zeta\epsilon\upsilon\gamma\acute{\nu}\omega$, $\zeta\epsilon\acute{\upsilon}\gamma\upsilon\mu\iota$, *I yoke.*

$\delta\epsilon\iota\chi\acute{\nu}\omega$, $\delta\epsilon\iota\chi\upsilon\mu\iota$, *I show.*

5. This absence of reduplication may be observed in a few other verbs; as, $\varphi\eta\mu\acute{\iota}$ *I say*, $\epsilon\acute{\iota}\mu\iota$ *I am.*

FORMATION OF THE TENSES.

1. The Present Passive and Middle is formed from the Present Active, by changing $-\mu\iota$ into $-\mu\alpha\iota$, and the long vowel into the short one of the root*; as,

$\tau\acute{\iota}\theta\eta\mu\iota$, $\tau\acute{\iota}\theta\epsilon\mu\alpha\iota$. $\iota\sigma\tau\eta\mu\iota$, $\iota\sigma\tau\alpha\mu\alpha\iota$. $\delta\acute{\iota}\delta\omega\mu\iota$, $\delta\acute{\iota}\delta\omicron\mu\alpha\iota$.

2. The Imperfect Active is formed from the Present, by changing $-\mu\iota$ into $-\nu$, and prefixing the augment; as,

$\tau\acute{\iota}\theta\eta\mu\iota$, $\epsilon\tau\acute{\iota}\theta\eta\nu$. $\iota\sigma\tau\eta\mu\iota$, $\iota\sigma\tau\eta\nu$.

$\varphi\eta\mu\acute{\iota}$, $\epsilon\varphi\eta\nu$. $\delta\acute{\iota}\delta\omega\mu\iota$, $\epsilon\delta\acute{\iota}\delta\omega\nu$.

3. The Imperfect Passive and Middle is formed from the Present, by changing $-\mu\alpha\iota$ into $-\mu\eta\nu$, and prefixing the augment; as,

$\tau\acute{\iota}\theta\epsilon\mu\alpha\iota$, $\epsilon\tau\acute{\iota}\theta\acute{\epsilon}\mu\eta\nu$. $\delta\acute{\iota}\delta\omicron\mu\alpha\iota$, $\epsilon\delta\acute{\iota}\delta\acute{\omicron}\mu\eta\nu$.

* Except $\acute{\alpha}\eta\mu\alpha\iota$, $\delta\acute{\iota}\zeta\eta\mu\alpha\iota$.

	OPTAT.			CONJ.		
8. κεκτ-ήμην	-ήμην	-ήμην	-ήμην	κεκτ-ώμαι	-ῶ	-ῶται
11. κεκτ-ήμεθον	-ήμεθον	-ήμεθον	-ήμεθον	κεκτ-ώμεθον	-ώμεθον	-ώμεθον
12. κεκτ-ήμεθα	-ήμεθα	-ήμεθα	-ήμεθα	κεκτ-ώμεθα	-ώμεθα	-ώμεθα

8.ο διαβεβλήμεθα opt. from διαβέβλημαι of διαβάλλομαι, and in Homer λελῶτο (*quasi* λελῶτο) from λελόμαι of λύομαι.

CONJUGATION. — VERBS IN -MI.

ACTIVE.

INDICATIVE.

Present.

S.			D.		P.
τίθ-ημι	-ης	-ησι	τίθ-ετον	-ετον	τίθ-εμεν
ἵστ-ημι	-ης	-ησι	ἵστ-ατον	-ατον	ἵστ-αμεν
δίδ-ωμι	-ως	-ωσι	δίδ-οτον	-οτον	δίδ-ομεν
ζεύγν-υμι	-ύς	-ύσι	ζεύγν-ύτον	-ύτον	ζεύγν-ύμεν
					-έῃσι -εῖσι -ᾶσι -ᾷσι -όῃσι -οῦσι -ύῃσι -ύσι

CONJUGATION.

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Imperfect.

S.			D.		P.
ἐτίθ-ην	-ης	-ῃ	ἐτίθ-ετον	-έτην	ἐτίθ-εμεν
ἵστ-ην	-ης	-ῃ	ἵστ-ατον	-άτην	ἵστ-αμεν
ἐδίδ-ων	-ως	-ω	ἐδίδ-οτον	-ότην	ἐδίδ-ομεν
ἐζεύγν-υν	-ύς	-ῷ	ἐζεύγν-ύτον	-ύτην	ἐζεύγν-ύμεν
					-εσαν -ασαν -οσαν -ύσαν.

Observations, Dialects.

1. The original termin. of the 2. sing. in the pres. indic. appears to have been *-εσαι*, and in the imperat. and imperfect *-εσο*, and *-ησαι* in the conjunctive. These in Epic and Ionic became *-εαι*, *-εο**, *-ηαι*, contracted in Att. and the Comm. dial. into *-η*, *-ου*, *-η*. So *-ασο* from *-αμην* became *-ας*, *-ω*; as (*ἐλύσασο*), *ἐλύσας*, *ἐλύσω*. The Hellenistic Greek of the N. T. has sometimes such forms as *ὀδυνᾶσαι*, *καυχᾶσαι*, from (*ὀδυνάεσαι*), (*καυχάεσαι*).

2. The poets often used the old termin. *-μεσθα* for *-μεθα* in the 1. pl.

3. The form in *-εσθων*, *-ασθων* of the 3. pl. of the imperative occurs in Homer, and in later writers of different dial., but particularly in Attic.

4. The poets often made the 3. pl. indic. of the pass. aorists in *-εν* for *-ησαν*. The Attic poets however have this form very rarely indeed.

5. The infin. of the pass. aorists takes frequently the form *-ημεναι* in Epic Greek, and in Doric the forms *-ημεναι*, *-ημεν*, and sometimes *-ην*.

6. The pass. aor. imperat. in *-εντων* for *-ητων* (3. pl.) is sometimes found in Attic writers, but very rarely.

7. The plural *-εμεν*, *-ειτε* in the opt. of the pass. aorists are poetic. But *-ειεν* is the usual

* If the verb already has *ε* for its charact., the unaccented *ε* is often omitted; as, *φιλέαι*, *δέχο* for *φιλέσαι*, *δέξέο*.

Comm.Term. Epic.

Imperat. Pres. and } -ov -ετο — strengthened from -ε
 Mid. 2. Aor. }

Ionic.

Conj. Aorists Pass. -ω, -ης, -η &c. -εω, -εης, -εη &

The Passive and Middle Voices have also most the dialectic changes incidental to the Active Voice such as the Ep., Ion. and Dor. εϑ for οϑ, the Ion. for α in verbs in -αω, the Epic οω of verbs in -α the Doric pl. -μες, -ντι for -μεν, -σι &c. &c.

VERBS IN -MI.

1. Verbs in -μι are formed from verbs -έω, -άω, -όω and -ύω; first, by changing into -μι, and lengthening the preceding vowel secondly, by prefixing a reduplication with ι; as

(δόω), δι-δωμι, *I give*,

(θέω), τι-θημι, *I place*.*

2. Aorists in -υν are altogether exceptions belonging to some very few verbs only, of which the form in -υμι is obsolete.

* *Obs.* This form was more common in the old language, and was retained by the Æolians afterwards in many verbs which in the other dialects were in -μι; as, νιχημι for νικάω, *I conquer*; ὀρημι for ὀράω, *I see*.

In fact, the verb in -μι seems to have been the original form of the Greek verb. But, for practical purposes, it is usual to derive verbs in -μι from verbs in -ω, though they should more correctly be considered as co-ordinate formations from the simple Root.

Second Aorist.		
3.	D.	P.
θ-ῶ	θ-ῆτον	θ-ῶμεν
στ-ῶ	στ-ῆτον	στ-ῶμεν
δ-ῶ	δ-ῶτον	δ-ῶμεν
-ῶς	-ῆ	-ῆτε
-ῆς	-ῆ	-ῆτε
-ῶς	-ῶ	-ῶτε

INFINITIVE.

Present and Imperfect.	
τιθέναι	ἰσtάναι διδόναι

Second Aorist.	
θεῖναι	στῆναι δοῦναι.

PARTICIPLES.

Present and Imperfect.	
τιθ-ε-ίς	-έων ἰσt-ές διδ-ούς
-έων	-έων -έων

Second Aorist.	
θε-ίς	στ-ές -έων
-έων	-έων -έων

4. The Second Aorist is formed from the root by changing α or ϵ into $-\eta\nu$, mid. $-\epsilon\mu\eta\nu$, \omicron into $-\omega\nu$, mid. $-\omicron\mu\eta\nu$, and prefixing the augment; as,

R. $\theta\alpha$, $\xi\theta\eta\nu$, $\acute{\epsilon}\theta\acute{\epsilon}\mu\eta\nu$.

5. The Future Active and Middle is the regular Future of the root; as,

$\tau\acute{\iota}\theta\eta\mu\iota$, $\theta\acute{\eta}\sigma\omega$.	$\delta\acute{\iota}\delta\omega\mu\iota$, $\delta\acute{\omega}\sigma\omega$.
$\iota\sigma\tau\eta\mu\iota$, $\sigma\acute{\eta}\sigma\omega$.	$\delta\epsilon\acute{\iota}\chi\omega\mu\iota$, $\delta\epsilon\acute{\iota}\xi\omega$.

6. The other tenses also are formed as from verbs in $-\omega$.

7. But three verbs in $-\mu\iota$ have the First Aorist in $-\chi\alpha$;

$\tau\acute{\iota}\theta\eta\mu\iota$, $\xi\theta\eta\chi\alpha$,	$\acute{\iota}\eta\mu\iota$, $\acute{\eta}\chi\alpha$.
$\delta\acute{\iota}\delta\omega\mu\iota$, $\acute{\epsilon}\delta\omega\chi\alpha$.	

8. The Futures $\theta\acute{\eta}\sigma\omega$, $\acute{\eta}\sigma\omega$, and $\sigma\acute{\eta}\sigma\omega$, of $\tau\acute{\iota}\theta\eta\mu\iota$, $\acute{\iota}\eta\mu\iota$, and $\iota\sigma\tau\eta\mu\iota$, make perf. $\tau\acute{\epsilon}\theta\epsilon\iota\chi\alpha$, $\acute{\epsilon}\iota\chi\alpha^*$, and $\acute{\epsilon}\iota\sigma\tau\eta\chi\alpha$, plup. $\acute{\epsilon}\iota\sigma\tau\acute{\eta}\chi\alpha\iota\nu$ and $\acute{\epsilon}\sigma\tau\acute{\eta}\chi\alpha\iota\nu$ — without augment.

9. In the Perf. Passive the verbs $\iota\sigma\tau\eta\mu\iota$ and $\delta\acute{\iota}\delta\omega\mu\iota$ take the short vowel; as,

$\acute{\epsilon}\iota\sigma\tau\eta\chi\alpha$, $\acute{\epsilon}\iota\sigma\tau\alpha\mu\alpha\iota$.	$\delta\acute{\epsilon}\delta\omega\chi\alpha$, $\delta\acute{\epsilon}\delta\omicron\mu\alpha\iota$.
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10. In the 1. Aor. Pass. of $\tau\acute{\iota}\theta\eta\mu\iota$, the α or \omicron — the Perfect is changed into ϵ ;

$\tau\acute{\epsilon}\theta\epsilon\iota\tau\epsilon\iota$, $\acute{\epsilon}\tau\acute{\epsilon}\theta\eta\nu$.

* In composition only, as $\acute{\epsilon}\pi\epsilon\tau\epsilon\iota\chi\alpha$.

ACCENT.

The only irregularities are, that —

1. The participles are oxytone, and the conjunctives perispomenon (keeping the circumflex throughout).

2. The infin. take the accent on the penult.

Obs. The 3. pl. of the indic. pres. ἰστᾶσι is really contracted from (ἰστέασσι), in analogy with τιθεῖσι from τιθέασσι &c. This explains the accentuation.

Observations, Dialects.

1. The full form of the 3. pl. of the indic. pres. in -εασσι, -οασσι, -υασσι is the usual one in Attic, and occurs also in Ionic not unfrequently. The other forms in -εισσι, -ουσι, -υσι belong to the old Attic, Ionic and Common dialects.

2. The original form of the imperat. pres. was in -θι. This very seldom occurs, except in some few verbs, which retain it regularly, such as φημί, φαθί; εἰμί, ἴσθι; εἶμι, ἴθι. Epic poets have sometimes a strengthened variety of this form; as, δίδωθι, ἐμπίπληθι.

3. Verbs in -ομι have rarely any opt. or conj., but borrow these from verbs in -ωω; as ζεύγομι, conj. ζευγνύω. In the Epic dial. and in Doric, an opt. does now and then occur, which is remarkable as merging the distinctive ι of the opt. in υ; as ἐχδύμεν opt. from ἐξέδου, φύη opt. from ἔφου. Where the conj. is found, it loses the term. proper to this mood, and assumes that of the indic., a cir-

Second Aorist.

S.	D.	P.
ἔθ-ην	ἔθ-ετον	ἔθ-εμεν
ἔστ-ην	ἔστ-ητον	ἔστ-ημεν
ἔθ-ων	ἔθ-οτον	ἔθ-ομεν
-η	-έτην	-εσαν
-η	-ήτην	-ησαν
-ως	-ότην	-οσαν.

CONJUGATION.

IMPERATIVE.

Present.			
S.	D.	P.	
τίθαι	τίθ-ετον	τίθ-ετε	-έτωσαν and -έντων
ἵστη	ἵστ-ατον	ἵστ-ατε	-άτωσαν and -άντων
δίδου	δίδ-οτον	δίδ-οτε	-ότωσαν and -όντων
ζεύγνυ	ζεύγν-ύτον	ζεύγν-ύτε	-ύτωσαν and -όντων.
-ει	-έτω		
-ει	-άτω		
-ου	-ότω		
	-ύτω		

9. The Epic form of the infin. is in -μεν, -μεναι; as τιθέμεν, δόμεναι; sometimes strengthened; as, τιθήμεναι.

10. The 1. aor. ἔθηκα, ἔδωκα, ἤκα are used only in the indic., and of the two former, good authors have (with very rare exceptions) only the singular and the 3. pl., other forms being supplied by the 2. aor., of which the sing. inflexions in the indic. ἔθην &c. have no real existence. Ion. and Dor. writers have also the mid. ἔθηκάμην in the indic. with the part. θηκάμενος, late writers have sometimes ἐδωκάμην in the indic., and compounds of ἡκάμην (in the indic.) occur, though rarely, in the best writers of Att. prose and poetry and of the Common dialect.

11. There is some uncertainty about the correctness of such opt. forms as δόφην, ἀλώφην for δοίην, ἀλοίην, though many grammarians accept them as genuine and classical. The 3. sing. δόφῃ must not be confounded with δώῃ the 3. sing. conj. for δῶ.

12. In Ionic Greek generally, and sometimes in Epic, the conjunctives are resolved by the insertion of ε, if the verb ends in -ημι, and of ω, if the verb ends in -ωμι; as, τιθέω, τιθέης &c., θέω, θέης &c., δάω, δάης &c.

13. Homer has several forms of the conjunctive aorist, the regular form, the open Ionic form, and strengthened modifications of this — θείω, στείω, θείομεν, στείομεν, θείωσι, στείωσι, θήης, στήης, θήη, στήη, θείετον, θείετε, στήετον, στήετε &c.

14. The 2. sing. of the indic. pres. has often in Æol., Dor. and Ep. the appended -θα; as, τιθήσθα, δίδοισθα for τιθής, δίδως (the latter, as if formed from διδοῖς of δίδω, some gramm. write διδοῖσθα).

Second Aorist.

S.	D.	P.
θ-είην	θ-είητον	θ-είημεν
-είης	-είτρον	-είητε
-αίης	στ-αίητον	-αἶμεν
-οίης	-αῖτρον	-αίητε
	δ-οίητον	δ-οίημεν
	-οῖτρον	-οἶτε
		-οἶμεν
		-οἶητε
		-οἶησιν
		-αἶεν
		-οἶησιν
		-οἶεν.

CONJUNCTIVE.

Present.

S.	D.	P.
τιθ-ῶ	τιθ-ῶτρον	τιθ-ῶμεν
ιστ-ῶ	ιστ-ῶτρον	ιστ-ῶμεν
διδ-ῶ	διδ-ῶτρον	διδ-ῶμεν
		-ῶτε
		-ῶτε
		-ῶτε
		-ῶσι
		-ῶσι
		-ῶσι.

Second Aorist.		
Ἰ.	D.	P.
θ-ῶ	θ-ῆτον	θ-ῶμεν
στ-ῶ	στ-ῆτον	στ-ῶμεν
δ-ῶ	δ-ῶτον	δ-ῶμεν
		-ῶσι
		-ῶσι
		-ῶσι.

INFINITIVE.

Present and Imperfect.	
ἰσtάναι	διδόναι
	ζευγνύναι.

Second Aorist.

θεῖναι	στῆναι	δοῦναι.
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PARTICIPLES.

Present and Imperfect.

τιθ-είς	-εῖσα	-έν	ιστ-άς	-ᾶσα	-άν	διδ-ούς	-οῦσα	-όν	ζευγν-ύς	-ῶσα	-όν.
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Second Aorist.

θ-είς	-εῖσα	-έν	στ-άς	-ᾶσα	-άν	δ-ούς	-οῦσα	-όν.
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INDICATIVE.	IMPERATIVE.	OPTATIVE.	CONJUNCTIVE.	INFINITIVE.	PARTICIPLES.
<i>Present</i> , τίθημι <i>Imperfect</i> , ἐτίθηγν <i>2. Aorist</i> , ἔθηγν	τίθει θέε	τιθείην τιθείην θείην	τιθῶ θῶ	τιθέναι τιθέναι θεῖναι	τιθείς τιθείς θείς
<i>Present</i> , ἵστημι <i>Imperfect</i> , ἵστην <i>2. Aorist</i> , ἔστην	ἵστη στῆθι	ἵσταίην ἵσταίην σταίην	ἵσθῶ σθῶ	ἱστάναι ἱστάναι σῆναι	ἱστάς ἱστάς σάς
<i>Present</i> , δίδωμι <i>Imperfect</i> , ἐδίδων <i>2. Aorist</i> , ἔδων	δίδου δος	δίδοίην δίδοίην δοίην	δίδῶ δῶ	διδόναι διδόναι δοῦναι	διδούς διδούς δούς
<i>Present</i> , ζεύγωμι <i>Imperfect</i> , ἐζεύγων	ζεύγω			ζευγύναι ζευγύναι	ζευγνός ζευγνός

ACCENT.

The only irregularities are, that —

1. The participles are oxytone, and the conjunctives perispomenon (keeping the circumflex throughout).

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Obs. The 3. pl. of the indic. pres. ἴσῃσι is really contracted from (ἰστάσαι), in analogy with τιθεῖσι from τιθέσαι &c. This explains the accentuation.

Observations, Dialects.

1. The full form of the 3. pl. of the indic. pres. in -εασι, -οασι, -υασι is the usual one in Attic, and occurs also in Ionic not unfrequently. The other forms in -εισι, -οοσι, -υοσι belong to the old Attic, Ionic and Common dialects.

2. The original form of the imperat. pres. was in -θι. This very seldom occurs, except in some few verbs, which retain it regularly, such as φημί, φαθί; εἰμί, ἴσθι; εἶμι, ἴθι. Epic poets have sometimes a strengthened variety of this form; as, δίδωθι, ἐμπίπληθι.

3. Verbs in -ομι have rarely any opt. or conj., but borrow these from verbs in -οω; as ζεύγομι, conj. ζευγώω. In the Epic dial. and in Doric, an opt. does now and then occur, which is remarkable as merging the distinctive ι of the opt. in υ; as ἐχδύμεν opt. from ἐξέδυν, φύη opt. from ἔφυν. Where the conj. is found, it loses the term. proper to this mood, and assumes that of the indic., a cir-

cumflex over the penult being the only mark of distinction; as, *θεαττεθεανθευ*. This form is to be met with but very rarely, chiefly however in the New Attic of Plato.

4. In the dual and plural of the optative pres., the shorter forms in *-εῖτον* &c., *-αῖτον* &c., *-οῖτον* &c. are generally preferred in the Attic dial., and the 3. plural is always in *-εν* in all dialects. The 2. aor., on the contrary, has far more commonly the longer forms, except in the 3. pl., and even in that the termination *-ησαν* is to be found, though hardly ever.

5. In Epic, Ionic and Doric Greek, verbs in *-εω*, *-οω* with the reduplication or prefixed *ι*, are not uncommonly used for verbs in *-μ*, both in the pres. and imperf. indic., but (with few exceptions in classical Greek) only in the 2. and 3. pers. sing. The corresponding forms from verbs in *-αω* very rarely occur. It is doubtful whether the Attic dial. admitted this usage in the pres. tense, but in the imperf. it seems to have been common.

6. The term. of the 3. pl. imperf. and 2. aor. are often shortened in the Epic and Doric poets into *-εν*, *-αν*, *-ον*, *-ύν*: as, *τίθεν* for *εἰτίθεσαν*, *ἔσαν* for *ἔστησαν*, *ἔδον* for *ἔδοσαν*. This occurs, but hardly ever, in the Attic dramatists also.

7. In composition, *στυ* frequently becomes *στᾶ*. So *βῆτι*, imperf. 2. aor. of *βαίνω*, when compounded, often takes the form *βᾶ*.

8. The imperf. and 2. aor. often take the termination *-αρον*, *-αρε*; &c. (always with the short vowel) in Epic Greek; as, *ἰσταρον*, *δόταρον*, *δύταρε*.

INFINITIVE.

Present and Imperfect Passive and Middle.

τιθῆσθαι | ῥασθαι | δίδωσθαι | ζεύγνυσθαι.

Second Aorist Middle.

θεῖσθαι | στήσθαι | δόσθαι.

PARTICIPLES.

Present and Imperfect Passive and Middle.

τιθέμενος -η -ον | ῥάμενος -η -ον | διδόμενος -η -ον | ζευγνύμενος -η -ον.

Second Aorist Middle.

θέμενος -η -ον | στάμενος -η -ον | δόμενος -η -ον.

15. Epic poets often lengthen the vowels for metrical reasons; as, διδοῦναι for διδόναι, δίδωθι for (δίδοθι), ζευγνύμεν for ζευγνόμεν infin.

16. The 3. sing. of the conjunctive takes the paragogic -σι more often in these verbs than in verbs in -ω.

17. Verbs in -ημι from -αω, but not those from -εω, often take *ā* for *η* in the Doric dial.; as ἴσταμι, στᾶθι, στᾶμεν for ἴστημι, στήθι, στήναι, βᾶμες for ἔβημεν.

18. The following examples will illustrate other dialectic changes:

	Common Form.	Æolic.
<i>Indic. Pres.</i>	δίδωμι, δίδως, δίδωσι	δίδοιμι, δίδοισθα, δίδοι.
		Doric.
	τίθησι, ἴστησι	τίθητι, ἴστατι
	δίδωσι, ζεύγνυσσι	δίδωτι, ζεύγνυτι
	τιθεῖσι, ἱστᾶσι &c.	τίθεντι, ἱστάντι &c.
		Ionic.
<i>Indic. Imp.</i>	ἐτίθη, ἐτίθη	ἐτίθεα, ἐτίθες
		Doric.
<i>Imperat. Pres.</i>	δίδου	δίδοι
<i>Infin. Pres.</i>	διδόναι	διδῶν.

19. The original term. of the participle was -νς, and this survived in some sub-dialects of the Æolic; as, τιθένς for τιθείς.

Obs. Those tenses of verbs in -μι which are formed as from verbs in -ω, are of course liable to the same dialectic variations as verbs in -ω.

ACCENT.

1. The conjunctives are properisp., and keep the accent throughout on the ω and η .

2. The imper. of the 2. Aor. Mid. is perisp. (as arising from contraction: thus ($\theta\acute{\epsilon}\sigma\sigma\circ$), $\theta\acute{\epsilon}\sigma$, $\theta\sigma\ddot{\omega}$), and its infin. is parox̄.

Observations, Dialects.

1. In $\tau\acute{\iota}\theta\epsilon\mu\alpha\iota$ and most other verbs in $-\epsilon\mu\alpha\iota$, the indic. pres. and imperf., with the imperat. pres., seem to have commonly had both the full and the shorter forms ($-\epsilon\sigma\alpha\iota$ and η &c.) in use, with a general preference for the latter in the prose of the Att. and Comm. dialects. The 2. aor. regularly takes the shorter forms.

2. In verbs in $-\alpha\mu\alpha\iota$, good prose-writers have the full form in the 2. sing. of the indic. pres.; as, $\delta\acute{\upsilon}\nu\alpha\sigma\alpha\iota$, $\acute{\epsilon}\pi\acute{\iota}\sigma\tau\alpha\sigma\alpha\iota$: the shorter form in $-\alpha$ or $-\eta$ belongs rather to poetry and late prose. The 2. sing. of the imperf. seems to be commonly shortened in Attic prose, whilst the lengthened form is the exclusive Attic prose form in the 2. sing. imperat. of some verbs, and in others is not found beyond poetry and Ionic prose. The 2. aor. mostly has the shorter forms.

3. In verbs in $-\sigma\mu\alpha\iota$, there is no shortened form of the indic. pres. in the 2. sing., and no full one of the imperat. 2. aor., whilst the im-

perf. and imper. pres. seem to have had both forms equally in use.

4. The Epic dial. has frequently such open forms of the imperat. as μάργαο, σύνθεο &c.

5. In the 2. sing. of the indic. pres. the Ionic writers often syncopate the full form -ασαι of verbs in -αμαι, and substitute ε for α; as, δύνεαι, ἐπίστεαι.

6. Before the termin. -σαι and -σο, the Epic poets often insert ς; as, πέτασσαι for πέτασαι.

7. In Attic Greek, the opt. and conj. of the middle voice are not uncommonly formed as if from barytone verbs in -ω; as, τίθοιτο for τίθειτο, πρόοισθε for προΐσθε, κατάθωμαι for καταθῶμαι (the change in the conj. consisting only in the accentuation). So also the poetic forms μαρνούμην for μαρναίμην, κρέμοισθε for κρέμαισθε. The verb ἵσταμαι is never so inflected, except in composition.

8. Ionic writers insert ε before the term. -ωμαι of the conj. as before -ω in the active voice, and sometimes form the opt. in -εοιμην.

9. They also use the term. -αται, -ατο for -νται, -ντο, as in verbs in -ομαι, and where α precedes the term., change this into ε. So τιθέταται for τίθενται, ἐπιστέατο for ἠρίσταντο.

10. As in the active voice, and less rarely, the conj. of verbs in -υμαι is sometimes only a strengthened form of the indic.; as, διασχεδαννύται; and the opt. has the term. -ύμην without the distinctive ι; as πηγνύτο. Otherwise these verbs borrow the opt. and conj. from corresponding words in -ύομαι; as, πηγνύοιτο, διασχεδαννύηται (See *Obs. 3. on the Active Voice*).

*Peculiar Meaning of certain Perfects and
2. Aorists.*

The verb ἵστημι undergoes a peculiar change of meaning in the Perfect, Pluperfect and 2. Aorist of the Active Voice. Whereas the Present and other tenses of the verb have a transitive sense, *place*, those tenses take a reflexive or intransitive signification, *place oneself, stand*. Thus Pres. ἵστημι, *I place*; 1. Aor. ἔστησα, *I placed*; but Perf. ἔστηκα, *I have placed myself* i. e. *I stand*; Plup. εἰστήκειν or ἐστήκειν, *I had placed myself* i. e. *I was standing*; 2. Aor. ἔστην, *I placed myself* i. e. *I stood*.

In analogy with this verb are some few others with Perf. and 2. Aor. having intransitive, reflexive or passive meanings. Thus φῶω, φῶσω &c. *produce*; Perf. πέφυκα, *I have been produced* i. e. *I am*; 2. Aor. ἔφυν, *I was*: obsol. ἀλίσκω, *I catch, I take*; Perf. ἐάλωκα, *I have been taken, I am taken*; 2. Aor. ἐέλων, *I was taken*: δῶω, *immerge*, δέδῶκα, ἔδυν, *sink*: σβέννυμι, *extinguish*; ἔσβηκα, ἔσβην, *go out*.*

Ἰημι, *I send*.

ACTIVE VOICE.

Ind. Pres. ἵημι &c. like τίθημι, 3. pl. ἰᾶσι or ἰεῖσι.

— *Imperf.* ἵειν, ἵεις, ἵει, ἵετον, ἰέτην, ἵεμεν, ἵετε, ἵεσαν or ἵουν.

* Compare p. 145 for an opposite peculiarity in some other verbs.

<p>Second Aorist Middle.</p> <p>D.</p> <p>θ-έμεθον -έμεθην στ-αίμεθον -αίμεθην δ-οίμεθον -οίμεθην</p>	<p>Second Aorist Middle.</p> <p>D.</p> <p>θ-έμεθον -έμεθην στ-αίμεθον -αίμεθην δ-οίμεθον -οίμεθην</p>	<p>Second Aorist Middle.</p> <p>D.</p> <p>θ-έμεθον -έμεθην στ-αίμεθον -αίμεθην δ-οίμεθον -οίμεθην</p>	<p>Second Aorist Middle.</p> <p>D.</p> <p>θ-έμεθον -έμεθην στ-αίμεθον -αίμεθην δ-οίμεθον -οίμεθην</p>
<p>Present Passive and Middle.</p> <p>D.</p> <p>τιθ-ώμεθον -ώμεθον ιστ-ώμεθον -ώμεθον διδ-ώμεθον -ώμεθον</p>	<p>Present Passive and Middle.</p> <p>D.</p> <p>τιθ-ώμεθον -ώμεθον ιστ-ώμεθον -ώμεθον διδ-ώμεθον -ώμεθον</p>	<p>Present Passive and Middle.</p> <p>D.</p> <p>τιθ-ώμεθον -ώμεθον ιστ-ώμεθον -ώμεθον διδ-ώμεθον -ώμεθον</p>	<p>Present Passive and Middle.</p> <p>D.</p> <p>τιθ-ώμεθον -ώμεθον ιστ-ώμεθον -ώμεθον διδ-ώμεθον -ώμεθον</p>

INFINITIVE.

Present and Imperfect Passive and Middle.

τιθεσθαι		ἵσταςθαι		δίδοςθαι		ζεύγυσσθαι.
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Second Aorist Middle.

θείσθαι		στάσθαι		δόσθαι.
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PARTICIPLES.

Present and Imperfect Passive and Middle.

τιθέμεν-ος -η -ον		ιστάμεν-ος -η -ον		διδόμεν-ος -η -ον		ζευγνόμεν-ος -η -ον.
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Second Aorist Middle.

θέμεν-ος -η -ον		στάμεν-ος -η -ον		δόμεν-ος -η -ον.
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INDICATIVE.	IMPERATIVE.	OPTATIVE.	CONJUNCTIVE.	INFINITIVE.	PARTICIPLE.
<i>Pres. P. & M., τίθεμαι</i> <i>Imperfect, ἐτιθέμην.</i> <i>2. Aorist M., ἐθέμην</i>	τίθ-εο, -ου θοῦ	τιθείμην τιθεῖμην θείμην	τιθῶμαι θῶμαι	τίθεσθαι τίθεσθαι θέσθαι	τιθέμενος τιθέμενος θέμενος
<i>Pres. P. & M., ἵσταμαι</i> <i>Imperfect, ἱστάμην</i> <i>2. Aorist M., ἑστάμην</i>	ἵστα-ο, -ω στάο, στῶ	ἱσταίμην ἱσταίμην σταίμην	ἱστώμαι στώμαι	ἵστασθαι ἵστασθαι στάσθαι	ἱστάμενος ἱστάμενος στάμενος
<i>Pres. P. & M., δίδομαι</i> <i>Imperfect, ἐδίδομην</i> <i>2. Aorist M., ἐδόμην</i>	δίδ-οο, -ου δοῦ	διδοίμην διδοίμην δοίμην	διδῶμαι δῶμαι	δίδοσθαι δίδοσθαι δόσθαι	διδόμενος διδόμενος δόμενος
<i>Present, ζεύγνομαι</i> <i>Imperf., ἐζευγνόμεν</i>	ζεύγ-υοο			ζεύγυσθαι ζεύγυσθαι	ζευγνόμενος ζευγνόμενος

ACCENT.

1. The conjunctives are properisp., and keep the accent throughout on the ω and η .

2. The imper. of the 2. Aor. Mid. is perisp. (as arising from contraction: thus (θέσο), θέε, θεού), and its infin. is parox.

Observations, Dialects.

1. In τίθεμαι and most other verbs in -εμαι, the indic. pres. and imperf., with the imperat. pres., seem to have commonly had both the full and the shorter forms (-εσαι and η &c.) in use, with a general preference for the latter in the prose of the Att. and Comm. dialects. The 2. aor. regularly takes the shorter forms.

2. In verbs in -αμαι, good prose-writers have the full form in the 2. sing. of the indic. pres.; as, δύνασαι, ἐπίστασαι: the shorter form in -α or -η belongs rather to poetry and late prose. The 2. sing. of the imperf. seems to be commonly shortened in Attic prose, whilst the lengthened form is the exclusive Attic prose form in the 2. sing. imperat. of some verbs, and in others is not found beyond poetry and Ionic prose. The 2. aor. mostly has the shorter forms.

3. In verbs in -ομαι, there is no shortened form of the indic. pres. in the 2. sing., and no full one of the imperat. 2. aor., whilst the im-

perf. and imper. pres. seem to have had both forms equally in use.

4. The Epic dial. has frequently such open forms of the imperat. as μάργαο, σύνθεο &c.

5. In the 2. sing. of the indic. pres. the Ionic writers often syncopate the full form -ασαι of verbs in -αμαι, and substitute ε for α; as, δύνεαι, ἐπίστεαι.

6. Before the termin. -σαι and -σο, the Epic poets often insert ζ; as, πέτασσαι for πέτασαι.

7. In Attic Greek, the opt. and conj. of the middle voice are not uncommonly formed as if from barytone verbs in -ω; as, τίθοιτο for τίθειτο, πρόοισθε for προεῖσθε, κατάθωμαι for καταθῶμαι (the change in the conj. consisting only in the accentuation). So also the poetic forms μαρναίμην for μαρναίμην, χρέμοισθε for χρέμαισθε. The verb ἵσταμαι is never so inflected, except in composition.

8. Ionic writers insert ε before the term. -ωμαι of the conj. as before -ω in the active voice, and sometimes form the opt. in -εσιμην.

9. They also use the term. -αται, -ατο for -νται, -ντο, as in verbs in -ομαι, and where α precedes the term., change this into ε. So τιθέαται for τίθενται, ἐπιστέατο for ἑπίσταντο.

10. As in the active voice, and less rarely, the conj. of verbs in -ομαι is sometimes only a strengthened form of the indic.; as, διασχεδανύται; and the opt. has the term. -ῶμην without the distinctive ι; as πηγνῶτο. Otherwise these verbs borrow the opt. and conj. from corresponding words in -έομαι; as, πηγνέοιτο, διασχεδαννύηται (See *Obs.* 3. on the Active Voice).

*Peculiar Meaning of certain Perfects and
2. Aorists.*

The verb ἵστημι undergoes a peculiar change of meaning in the Perfect, Pluperfect and 2. Aorist of the Active Voice. Whereas the Present and other tenses of the verb have a transitive sense, *place*, those tenses take a reflexive or intransitive signification, *place oneself, stand*. Thus Pres. ἵστημι, *I place*; 1. Aor. ἔστησα, *I placed*; but Perf. ἔστηκα, *I have placed myself i. e. I stand*; Plup. εἰστήκειν or ἐστήκειν, *I had placed myself i. e. I was standing*; 2. Aor. ἔστην, *I placed myself i. e. I stood*.

In analogy with this verb are some few others with Perf. and 2. Aor. having intransitive, reflexive or passive meanings. Thus φῶω, φύσω &c. *produce*; Perf. πέφυκα, *I have been produced i. e. I am*; 2. Aor. ἔφυν, *I was*: obsol. ἀλίσκω, *I catch, I take*; Perf. ἐάλωκα, *I have been taken, I am taken*; 2. Aor. ἐβλων, *I was taken*: δύνω, *immerge*, δέδυνκα, ἔδυν, *sink*: σβέννυμι, *extinguish*; ἔσβηκα, ἔσβην, *go out*.*

ἵημι, *I send*.

ACTIVE VOICE.

Ind. Pres. ἵημι &c. like τίθημι, 3. pl. ἵασι or ἱεῖσι.

— *Imperf.* ἵειν, ἵεις, ἵει, ἵετον, ἵετην, ἵεμεν, ἵετε, ἵεσαν or ἵουν.

* Compare p. 145 for an opposite peculiarity in some other verbs.

Ind. 2. Aor. No sing. εἶτον, εἶτην, εἶμεν, εἶτε, εἶσαν.

Imper. Pres. ἔει &c. like τίθει.

— 2. *Aor.* ἔς &c. like θές.

Opt. Pres. & Imp. ἰείην &c. like τιθείην, 2. pl. ἰείητε or ἴοιτε, 3. pl. ἰείεν or ἴοιεν.

— 2. *Aor.* εἶην &c. like θείην.

Conj. Pres. ἰῶ &c. like τιθῶ.

— 2. *Aor.* ῶ &c. like θῶ.

Inf. Pres. & Imp. ἰέναι.

— 2. *Aor.* εἶναι.

Part. Pres. & Imp. ἰείς &c. like τιθείς.

— 2. *Aor.* εἷς &c. like θείς.

PASSIVE AND MIDDLE VOICES.

Ind. Pres. P. & M. ἵεμαι &c. like τίθεμαι.

— *Imperf. P. & M.* ἰέμην &c. like ἐτιθέμην.

— 2. *Aor. M.* εἶμην, εἶσο, εἶτο &c.

Imp. Pres. P. & M. ἴεσο &c. like τίθεσο.

— 2. *Aor. M.* οὔ &c. like θοῦ.

Opt. Pres. & Imp. P. & M. ἰείμην &c. like τιθείμην or ἰοίμην &c. like τυποίμην.

— 2. *Aor. M.* εἶμην &c. like θείμην or οἶμην &c. like τυποίμην.

Conj. Pres. & Imp. P. & M. ἰῶμαι &c. like τιθῶμαι or ἴωμαι &c. like τύπτωμαι.

— 2. *Aor. M.* ὠμαι &c. like θῶμαι.

Inf. Pres. & Imp. P. & M. ἴεσθαι.

— 2. *Aor. M.* ἕσθαι.

Part. Pres. & Imp. P. & M. ἰέμενος &c. like τιθέμενος.

— 2. *Aor. M.* ἔμενος &c. like θέμενος.

The other parts of the verb are — Active, Fut. ῥσω, 1. Aor. ῥχα, Perf. εἶχα, Plup. εἶχαι; Passive, Perf. εἶμαι, Plup. εἶμην, 1. Aor. εἶθην, 1. Fut. ἐθήσομαι; Middle, Fut. ῥσομαι, 1. Aor. ῥάμην.

Observations, Dialects.

1. Many of the forms here given occur only in composition.

2. The initial *ι* is long in Attic, short in Epic Greek, but with frequent exceptions in both dialects.

3. The regular formations ῖην, ῖης, ῖη in the sing. of the Active Imperf. are, to say the least, extremely rare. The plur. form ῖουν no doubt arises from the collateral verb ἰέω, of which other traces exist in some passages.

4. The Epic dialect has a short form of the fut. ἀνέσω for ἀνήσω, and, according to some grammarians, the aor. forms ἄνεσαν, ἀνέσαιμι occurring in Hom. are to be referred to the verb ἀνίημι, and considered Epic forms of its 1. Aorist.

5. The so-called Doric ῖωνται for εἶναι 3. pl. of Pass. Perf. occurs in Herodotus, in the shape of the comp. ἀνέωνται, and in the late dial. of the N. T., in the comp. ἀφέωνται.

6. Herodotus has imperf. ἐμετίετο for μεθίετο, and, in analogy with this, perf. part. μεμετιμένος for μεθειμένος.

7. The comp. ἀφίημι sometimes takes the augm. at the beginning, sometimes not, in the

imperfect; as, ἡφίετε, ἀφίετε, ἡφίετο, ἀφίετο. The N. T. has the form ἡφιε 3. sing. of the imperf., as if from ἡφιων.

There are other dialectic varieties, common to ἦμι with other verbs in -μι and verbs in -ω, which it seems unnecessary to particularise.

Φημί, *I say.*

ACTIVE VOICE.

Indic. Pres. φημί &c. like ἵστημι.

— *Imp.* ἔφην, ἔφης or (more commonly) ἔφη-
σθα, ἔφη &c. like ἵστην.

Imper. Pres. φάθι or φάθι, φάτω &c. like ἵστη.

Opt. Pres. & Imp. φαίην &c. like ἵσταίην, 3. pl.
φαίησαν or φαῖεν.

Conj. Pres. φῶ &c. like ἵστω.

Inf. Pres. & Imp. φάναι.

Part. Pres. & Imp. φάς like ἵστάς.

MIDDLE VOICE.

Ind. Pres. 2. pl. φάσθε.

— *Imp.* ἐφάμην, —, ἔφατο, ——— ἔφαντο.

Imper. Pres. φάσθω, φάσθω, ——— φάσθε.

Inf. Pres. & Imp. φάσθαι.

Part. Pres. & Imperf. φάμενος like ἵστάμενος.

The other parts of the verb are Fut. φήσω —, 1. Aor. ἔφησα, of the Active Voice, and Per~~fect~~ Imperat. πεφάσθω (3. sing.), Part. πεφασμένος, of the Passive, with Fut. φήσομαι, of the Middl ~~e~~.

Observations.

1. The 2. sing. of the indic. pres. is variously accented, and written by some with, by others without the ι subscribed. It seems most correct to write it $\varphi\acute{\eta}\varsigma$.

2. The indic. pres., with the exception of the 2. sing., is enclitic.

3. The imp. $\xi\varphi\eta\nu$ frequently passes into the meaning of an aorist, and many gramm. consider it an aorist.

4. The 1. Aor. $\xi\varphi\eta\sigma\alpha$ seems to want the imperative.

5. Plato has the imperat. $\pi\epsilon\varphi\acute{\alpha}\sigma\theta\omega$, but the part. $\pi\epsilon\varphi\alpha\sigma\mu\acute{\epsilon}\nu\omicron\varsigma$ is Epic only. Late writers have a 3. sing. of the indic. perf. $\pi\acute{\epsilon}\varphi\alpha\tau\alpha\iota$, and even a pass. aor. (in comp.) $\acute{\epsilon}\varphi\acute{\alpha}\theta\eta\nu$.

6. The middle forms are poetical, except that the part. $\varphi\acute{\alpha}\mu\epsilon\omicron\varsigma$ occurs sometimes in Attic prose and in the prose of the Common dialect.

7. In colloquial speech, $\varphi\eta\mu\acute{\iota}$ was shortened into $\acute{\eta}\mu\acute{\iota}$ very commonly, and, like the Latin *inquam*, inserted parenthetically for the most part. This form occurs in the 1. sing. of the indic. pres. $\acute{\eta}\mu\acute{\iota}$, and in the 1. and 3. sing. of the imperf. $\acute{\eta}\nu$, $\acute{\eta}$, and very rarely indeed in the 3. sing. of the indic. pres. $\acute{\eta}\sigma\acute{\iota}$. The Epic poets also use the 3. sing. imperf. $\acute{\eta}$ as an equivalent of $\xi\varphi\eta$ or $\xi\varphi\alpha\tau\omicron$.

Ind. 2. Aor. No sing. εἶτον, εἶτην, εἶμεν, εἶτε, εἶσαν.

Imper. Pres. ἴει &c. like τίθει.

— 2. *Aor.* ἔς &c. like θές.

Opt. Pres. & Imp. ἰείην &c. like τιθείην, 2. pl. ἰείητε or ἴοιτε, 3. pl. ἰείεν or ἴοιεν.

— 2. *Aor.* εἶην &c. like θείην.

Conj. Pres. ἰῶ &c. like τιθῶ.

— 2. *Aor.* ῶ &c. like θῶ.

Inf. Pres. & Imp. ἰέναι.

— 2. *Aor.* εἶναι.

Part. Pres. & Imp. ἰείς &c. like τιθείς.

— 2. *Aor.* εἷς &c. like θείς.

PASSIVE AND MIDDLE VOICES.

Ind. Pres. P. & M. ἴεμαι &c. like τίθεμαι.

— *Imperf. P. & M.* ἰέμην &c. like ἐτιθέμην.

— 2. *Aor. M.* εἶμην, εἶσο, εἶτο &c.

Imp. Pres. P. & M. ἴεσο &c. like τίθεσο.

— 2. *Aor. M.* οὔ &c. like θοῦ.

Opt. Pres. & Imp. P. & M. ἰείμην &c. like τιθείμην or ἰοίμην &c. like τυπτοίμην.

— 2. *Aor. M.* εἶμην &c. like θείμην or οἶμην &c. like τυποίμην.

Conj. Pres. & Imp. P. & M. ἰῶμαι &c. like τιθῶμαι or ἴωμαι &c. like τύπτωμαι.

— 2. *Aor. M.* ῶμαι &c. like θῶμαι.

Inf. Pres. & Imp. P. & M. ἴεσθαι.

— 2. *Aor. M.* ἔσθαι.

Part. Pres. & Imp. P. & M. ἰέμενος &c. like τιθέμενος.

— 2. *Aor. M.* ἔμενος &c. like θέμενος.

The other parts of the verb are — Active, Fut. ῥῶ, 1. Aor. ῥῆα, Perf. εἶχα, Plup. εἶχαιν; Passive, Perf. εἶμαι, Plup. εἶμην, 1. Aor. εἶθην, 1. Fut. ἐθήσομαι; Middle, Fut. ῥσομαι, 1. Aor. ῥάμην.

Observations, Dialects.

1. Many of the forms here given occur only in composition.

2. The initial *ι* is long in Attic, short in Epic Greek, but with frequent exceptions in both dialects.

3. The regular formations ἴην, ἴης, ἴη in the sing. of the Active Imperf. are, to say the least, extremely rare. The plur. form ἴουν no doubt arises from the collateral verb ἰέω, of which other traces exist in some passages.

4. The Epic dialect has a short form of the fut. ἀνέσω for ἀνήσω, and, according to some grammarians, the aor. forms ἄνεσαν, ἀνέσαιμι occurring in Hom. are to be referred to the verb ἀνίημι, and considered Epic forms of its 1. Aorist.

5. The so-called Doric ῥωνται for εἰνται 3. pl. of Pass. Perf. occurs in Herodotus, in the shape of the comp. ἀνέωνται, and in the late dial. of the N. T., in the comp. ἀφέωνται.

6. Herodotus has imperf. ἐμετίετο for μεθίετο, and, in analogy with this, perf. part. μεμετιμένος for μεθειμένος.

7. The comp. ἀφίημι sometimes takes the augm. at the beginning, sometimes not, in the

imperfect; as, ἡφίστετε, ἀφίστετε, ἡφίστο, ἀφίστο. The N. T. has the form ἡφιε 3. sing. of the imperf., as if from ἡφυν.

There are other dialectic varieties, common to ἔτημι with other verbs in -μι and verbs in -ω, which it seems unnecessary to particularise.

Φημί, *I say.*

ACTIVE VOICE.

Indic. Pres. φημί &c. like ἵστημι.

— *Imp.* ἔφην, ἔφης or (more commonly) ἔφησθα, ἔφη &c. like ἵστην.

Imper. Pres. φάθι or φαθί, φάτω &c. like ἵστη.

Opt. Pres. & Imp. φαίην &c. like ἵσταίην, 3. pl. φαίησαν or φαῖεν.

Conj. Pres. φῶ &c. like ἵστω.

Inf. Pres. & Imp. φάναι.

Part. Pres. & Imp. φάς like ἵστάς.

MIDDLE VOICE.

Ind. Pres. 2. pl. φάσθε.

— *Imp.* ἐφάμεην, —, ἔφατο, ——— ἔφαντο.

Imper. Pres. φάο, φάσθω, ——— φάσθε.

Inf. Pres. & Imp. φάσθαι.

Part. Pres. & Imperf. φάμενος like ἵστάμενος.

The other parts of the verb are Fut. φήσω, 1. Aor. ἔφηρα, of the Active Voice, and Perf. Imperat. πεφάσθω (3. sing.), Part. πεφασμένος, of the Passive, with Fut. φήσομαι, of the Middle.

Observations.

1. The 2. sing. of the indic. pres. is variously accented, and written by some with, by others without the ι subscribed. It seems most correct to write it $\varphi\acute{\eta}\varsigma$.

2. The indic. pres., with the exception of the 2. sing., is enclitic.

3. The imp. $\xi\varphi\eta\nu$ frequently passes into the meaning of an aorist, and many gramm. consider it an aorist.

4. The 1. Aor. $\xi\varphi\eta\sigma\alpha$ seems to want the imperative.

5. Plato has the imperat. $\pi\epsilon\varphi\acute{\alpha}\sigma\theta\omega$, but the part. $\pi\epsilon\varphi\alpha\sigma\mu\acute{\epsilon}\nu\omicron\varsigma$ is Epic only. Late writers have a 3. sing. of the indic. perf. $\pi\acute{\epsilon}\varphi\alpha\tau\alpha\iota$, and even a pass. aor. (in comp.) $\acute{\epsilon}\varphi\acute{\alpha}\theta\eta\nu$.

6. The middle forms are poetical, except that the part. $\varphi\acute{\alpha}\mu\epsilon\omicron\varsigma$ occurs sometimes in Attic prose and in the prose of the Common dialect.

7. In colloquial speech, $\varphi\eta\mu\acute{\iota}$ was shortened into $\acute{\eta}\mu\acute{\iota}$ very commonly, and, like the Latin *inquam*, inserted parenthetically for the most part. This form occurs in the 1. sing. of the indic. pres. $\acute{\eta}\mu\acute{\iota}$, and in the 1. and 3. sing. of the imperf. $\acute{\eta}\nu$, $\acute{\eta}$, and very rarely indeed in the 3. sing. of the indic. pres. $\acute{\eta}\sigma\acute{\iota}$. The Epic poets also use the 3. sing. imperf. $\acute{\eta}$ as an equivalent of $\xi\varphi\eta$ or $\xi\varphi\alpha\tau\omicron$.

Εἰμί, *I am.*

INDICATIVE.

S.	D.		P.	
Present, εἰμί	ἐσόν	ἐσμέν	ἐστέ	εἰσὶ
Imperf., ἦν	ἦτον or ἦσαν	ἦμεν	ἦτε or ἦσαν	ἦσαν
Future, ἔσομαι	ἔσονται	ἔσμεθα	ἔσεσθε	ἔσονται.

IMPERATIVE.

S.	D.		P.
	ἔστω	ἔστω	ἔστω
Present,	ἔστω	ἔστω	ἔστωσαν, rarely ἔστων, very rarely ὄντων.

OPTATIVE.

S.	D.		P.
	εἴη	εἴη or εἴην	εἴη or εἴην
Pres.&Imp., εἴην	εἴη	εἴη or εἴην	εἴη or εἴην
Future, ἔσομαι	ἔσοιτο	ἔσοιτο	ἔσοιτο

CONJUNCTIVE.				
S.	ἤ	ἤ	D.	P.
Present, ᾧ	ἤ	ἤ	ἤτον	ἤτε
			ἤτον	ᾧμεν
			ἤτον	ᾧσι.
INFINITIVE.				
Present and Imperfect, εἶναι				
			Future, ἔσθαι.	
PARTICIPLES.				
Present and Imperfect, ᾧν ᾧσα ᾧν				
			Future, ἐσόμενος	ἐσόμενη
			ἐσόμενος	ἐσόμενον.

Observations.

1. The indic. pres. (except the 2. sing. εἶ) is enclitic.
2. The usual form of the 2. sing. of the imperfect is ἤσθα: ἤς belongs (only, or chiefly) to late writers. In the dual, ἤσθον, ἤσθην are the more common forms, but ἤσθον in the pl. is rare.
3. Another form of the 1. sing. in the imperfect is ἤμην, very rare, to say the least, in the best authors, but not unfrequent in Plutarch, Lucian and later writers. In the N. T. a plur. ἤμεθα occurs.

4. In the future, the 3. singular is found at full length, ἔσεται, only in poetry, chiefly Epic.

5. The short forms of the optative, εἴργῃ &c. are rare, except in the 3. plural.

6. There is a 3. sing. of the imper. ἤτω for ἔστω, doubtful in classical writers, but occurring in late ones, and found in the N. T.

7. For the 1. sing. of the imperfect the Attics occasionally used ἦ instead of ἦν, but for the 3. sing. ἦ, found in almost all the grammars, there appears to be no authority whatever.

Dialects.

Com. Form.	Doric.	Ionic.	Epic.
εἰμί	εἰμῖ		
εἶ	ἔσσι (and poet.)	εἶς	εἶς
ἔσσι	ἐνσί		
ἐσμέν	εἰμέν, εἰμέ	εἰμέν	εἰμέν
ἐσσι	ἐνσί		ἔσσι
ἦν		ἔα (hence the Att. ἦ)	ἔα, ἦα, ἔον, ἔσπον
ἦεθα		ἔας	ἔησθα

Com. Form.	Doric.	Ionic.	Epic.
ἔω, ὄσα, ὄν &c.	ἔω, ὄσῃσα, ὄσῃσα, ὄσα, ὄν &c.	ἔω, ὄσῃσα, ὄν &c.	ἔω, ὄσῃσα, ὄν &c.
ὄσα	ἔσῃσα		
ὄντα	ἔόντα		
ὄντες, ὄντων, ὄνσι	ἔντες, ἔντων, ἔντασσι, very rare.		

Εἶμι, *I am going.*

INDICATIVE.

S.	D.	P.
Present, εἶμι	ἔτον	ἔμεν
Imperf., ἵεν or ἵεις or ἵαι	ἵετον or ἵέτην or ἵτην	ἵεμεν or ἵετε or ἵεαν or ἵμεν ἵτε ἵσαν.
Imperative, ἵα	ἵεσθαι	
S.	D.	P.
Present, ἵθι	ἵτον	ἵτε
		ἵσαν or ἵόντων.

			OPTATIVE.		
Pres. & Imperf. ῥοιμι ῥοις ῥοι	S.		D.		P.
			ῥοιτον ῥοιτήν	ῥοιμεν	ῥοιτε ῥοισιν.
CONJUNCTIVE.					
Present, ῥω ῥης ῥη	S.		D.		P.
			ῥητον ῥητον	ῥωμεν ῥητε	ῥωσι.
			PARTICIPLE.		
Present and Imperfect, λέναι.			Present and Imperfect, λών λούσα λόν		
			ΕΙ' ΜΙ.		

Observations, Dialects.

1. In Attic Greek this verb has almost invariably a future sense in its pres. tense (especially the indicative), *I am going* = *I will go*: in Epic Greek it has this meaning sometimes, but much more often a present sense, *I go*.
2. We accordingly find in the Epic dial. a fut. εἶσομαι and 1. aor. εἰσάμην or εἰσάμην. Some grammarians add other forms in the sense of *hasten*, a pres. ἔρεται

and imperf. λέμην. But the best critics now pretty generally agree in considering these so called middle forms as only false readings for λέμαι, λέμην.

3. The part. λων is irregular in accent — λών, not λων, and the subj. is not perisp. as in other verbs in -με.

4. The regular form of the 2. sing. of the indic. pres. is εἶ: εἶς is Epic, for which another Epic form εἶδα also occurs.

5. In the imperf. ἤεν sometimes occurs as 3. sing. in Att. Greek, chiefly before a vowel, but also before a consonant. The full forms ἤετον &c. in the dual and pl. are rare, except ἤεαν, for which however ἤσαν is a poetical and occasional prose form. Epic and Ionic Greek have sometimes ἤσαν. Other dialectic varieties in the imperf. are —

for ἤα, Ep. and Ion. ἤα, Ep. ἤιον	for ἤμεν, Ep. ἤμεν
— ἤει, Ep. and Ion. ἤει, Ep. ἤε, ε	— ἤσαν, Ep. ἤιον, ἤαν, the latter found
— ἤην, Ep. ἤην	also in the tragic chorus.

6. In the imperat., εἶ is often found in poetry for ἔθι, but in compounds only, and Ἀέχολος has τρων for ἔτρωαν, for which ἔτρων is the more frequent Attic form.

7. The 1. sing. of the opt. is sometimes in Attic λέην, and as 3. sing. Epic poets have λέην and εἴην, though rarely.

8. Epic forms in the conj. are ἔθεδα, ἔησι, ἔμεν; and in the inf. ἔμεν, ἔμεναι, ἔμεναι. Pindar has ἔμεναι.

Meanings of the Moods and Tenses.

The Indicative Mood *predicates* or *states*, the Imperative *bids*, the Optative expresses *a wish*, or is *conditional* or *final* with reference to *the past*, the Conjunctive is *conditional* or *final* with reference to *the present* or *future*, the Infinitive is the form of the verb as *a quasi-substantive*, the Participle its form as *a quasi-adjective*.

The significations of the Tenses are —

Present, *τύπτω, I am striking, τύπτομαι, I am being struck.*

Imperfect, *ἔτυπτον, I was striking, ἐτυπτόμην, I was being struck.*

Futures Imperfect, *τύψω, I shall strike, τυφθήσομαι, τυπήσομαι, I shall be struck.*

Aorists, *ἔτυψα, ἔτυπον, I struck, ἐτύφθην, ἐτόπην, I was struck.*

Perfects, *τέτυφα, τέτυπα, I have struck, τέτυμαι, I have been struck.*

Pluperfects, *ἐτετύφειν, ἐτετόπειν, I had struck, ἐτετύμην, I had been struck.*

Paulo-post Future, *τετύψομαι, I shall have been struck.*

Those here given are merely the primary meanings: for a further account of the Moods and Tenses, see the Syntax.

VERBALS IN -τός AND -τός

are formed from the 3. sing. of the indic. of the Perfect Pass., by throwing away the reduplication, and changing -τω into -τός and -τός; as,

ποίησθαι, ποιήσας, ποιητός

τίμησθαι, τίμησας, τιμητός

δίδωμι, δέδωκεν, δότης

χέω, ἐχέτω, χητός

Some of them insert *ς* before the termination, and some shorten the vowel of the perfect, generally in these respects following the 1. aor. pass. of the verb; as, δόξω, δέδοκα, δοξτός, like ἐδόξατο; εἰσίσταμαι, εἰσέστηκα, εισετός, like εἰσέστηκα. Some of those ending in -τας have a second, mostly poetical, form in -τος without *ς*; as, ἀγιστός, ἄγτος.

Verbals in -τός have the general signification of the Latin gerundives or participials in -*endus*. Thus, δότης. *dandus*, *to be given*. But they only imply *necessity* or *duty*, not (as the Latin gerundives sometimes do) *worthiness* or *ability*.

Verbals in -τός have commonly a Passive signification; and then either correspond with the Perfect Passive Participle, or denote *possibility*, as Latin adjectives in -*ibilis*; as,

ποιητός, *made*.

ἀκουστός, *audible*.

κτητός, *that can be acquired*.

Some have an Active, and some a Neuter signification; as,

μεμπτός, *blaming*, πλωτός, *floating*.

LIST OF THE PRINCIPAL DEFECTIVE AND ANOMALOUS VERBS.**

A.

Ἀγαμαι, *I admire*, fut. ἀγάσομαι*, 1. aor. mid. ἡγάσάμην*, but mostly dep. p. aor. ἡγάσθην.

Ἀγνομι*, ΑΓΩ, *I break*, fut. ἄξω*, 1. aor. ἔαξα*, ἤξα*, 2. perf. ἔαγα*, *I am broken*, 2. aor. pass. ἐδόγην*, Attic ἐδόγην*, *I was broken*.

Αἰνέω, *I praise*, fut. αἰνέσω, -ήσω*, perf. pass. ᾤνημαι, 1. aor. ᾤνέθην.

Αἰρέω, *I take*, fut. αἰρήσω, perf. act. ᾤρηκα, perf. pass. ᾤρημαι, 1. aor. ᾤρέθην, 1. fut. pass. αἰρεθήσομαι, p. p. fut. ᾤρήσομαι, 2. aor. εἶλον, from ἘΛΩ. There is a very remarkable Epic form γέντο, the explanation of which, as given by the grammarians, is equally remarkable. They say that γέντο = φέντο = φέλτο = ἔλτο = ἔλετο = ἐλετο is 3. sing. 2. aor. mid. of αἰρέω.

Αἰσθάνομαι, *I perceive, am sensible of*, from αἰσδομαι, 2. aor. ᾔσθόμην; from Αἰσθεόμαι, fut. αἰσθήσομαι, perf. ᾔσθημαι.

Ἀναχμένος*, *pointed*, perhaps redupl. perf. part. of the pass. of ΑΧΩ.

Ἀκούω, *I hear*, fut. ἀκούσομαι, 1. aor. ἤκουσα, perf. act. ἀκήκοα, perf. pass. ἤκουσμαι.

Ἀλδαίνω*, *I nourish*, 2. aor. ἤλδανον*.

** In this list, the obsolete or assumed forms are not put within brackets, but are in capital letters.

The forms which are distinguished by * are used only or almost only by the Poets. In many instances, the compounds of these belong equally or exclusively to prose.

'Αλέξω, *I ward off*, fut. δλέξῃσω; δλέξομαι mid., f. δλέξομαι and δλέξομαι, 1. aor. δλέξασθαι, from ΑΛΕΚΩ.

'Αλέομαι*, *I avoid*, also δλεύομαι*, 1. aor. ἡλευάμην*, inf. δλέασθαι* and δλεύασθαι*. Another form in Homer is δλεείνω.*

'Αλίσκομαι, *I am taken*, from 'ΑΛΩ, fut. ἀλώσομαι, 2. aor. ἐδλων or ἤλων, *I was taken* (the moods as those of ἔγνων: see γινώσκω), perf. ἐδλωκα, ἤλωκα, *I am taken*.

'Αλλομαι, *I leap*, fut. ἀλοῦμαι, 1. aor. ἡλάμην, 2. aor. ἡλόμην — whence in Homer, ἄλσο, ἄλτο, ἄλμενος, syn-copated.

'Αμαρτάνω, *I err*, from 'ΑΜΑΡΤΕΩ, fut. ἀμαρτήσομαι, perf. ἡμάρτηκα, pass. ἡμάρτημαι, 2. aor. ἤμαρτον (from 'ΑΜΑΡΤΩ), in Homer ἤμβροτον.

'Αμβλίσκω, *I mis-carry*, 1. aor. ἤμβλωσα, pass. ἤμβλώθην.

'Ανάλισκω, ἀνᾶλδω, *I consume*, fut. ἀναλώσω, aor. ἀνάλωσα, perf. act. ἀνάλωκα, perf. pass. ἀνάλωμαι, 1. aor. pass. ἀναλώθην.

Obs. As the second α in this verb is already long, it receives no augment in the old Attic writers. Later, ἀνήλωσα, ἀνήλωκα are also genuine forms.

'Ανδάνω, *I please*, from 'ΑΔΩ, imperf. ἤνδανον, ἐάνδα-νον, and ἐήνδανον*, 2. aor. ἔαδον, perf. ἔαδα*, fut. ἀδήσω.

'Ανοίγω, and ἀνοίγνυμι, *I open*, fut. ἀνοίξω, 1. aor. ἀνέψα, perf. act. ἀνέψα, perf. pass. ἀνέψαμαι, 2. perf. ἀνέψα; less frequently ἤνοιξα, &c.

'Ανώγω, *I order*, imperf. ἤνωγον, fut. ἀνώξω, 1. aor. ἤνωξα, perf. ἄνωγα* with a *present* meaning, pluperf. ἠνώγειν*, imperat. ἄνωχθι and ἄνωγε.

'ΑΠΑΪΡΑΩ, *I take away*, imperf. ἀπηύρων*, 1. aor. part. ἀπούρας*, 1. aor. mid. ἀπηυράμην*, part. ἀπουράμενος*.

'Απεχθάνομαι, *I am hated*, fut. ἀπεχθήσομαι, perf. ἀπήχθημαι, 2. aor. ἀπηχθόμην.

'Αρέσκω, *I please*, fut. ἀρέσω, aor. ἤρεσα, with corresponding middle forms, and pass. pres., imperf., and aor. ἠρέσθην.

'ΑΡΩ, whence 'Αραρίσκω*. *I fasten, I fit*, 1. aor. ἤρσα*, perf. pass. ἀρήρεμαι*, 1. aor. pass. ἤρθην*, 2. perf. ἄρᾶρα* intrans. *fit, am made fast*, 2. aor. ἤρᾶρον*. Homer has the 2. perf. participle ἀρᾶρυϊα.

Hesiod has a 1. aor. middle ἀρσάμενος, and the Epic and Dor. poets have a part. ἄρμενος pass., probably for the regularly formed ἤρμενος (perf.), which however does not occur.

Αύξάνω, from ἀέξω*, αὕξω, *I increase*, fut. αὕξησω, 1. aor. ἠύξησα, perf. ἠύξηκα, perf. p. ἠύξημαι, aor. pass. ἠύξθη.

*Αχθόμαι, *I am angry*, fut. ἀχθήσομαι and ἀχθεσθήσομαι, 1. aor. ἤχθεσθην.

B.

Βάινω, *I go*, from ΒΑΩ, fut. βήσομαι*, perf. βέβηκα, sync. 3. pl. βεβάσαι*, βεβᾶσι*, conj. βεβῶ*, inf. βεβάναι*, p. βεβῶς*, βεβώς*, 2. a. ἐβην, imperat. βῆθι, in compounds sometimes βᾶ*; fut. βήσω*, 1. aor. ἐβησα*, trans., *make to go*.

Some compounds have a perfect and aorist passive; as, παραβεβάσθαι, παραβαθείς.

In Homer is used βέομαι, βείομαι, *I shall live*, probably syncop. from βήσομαι, *I shall go (on the face of the earth)*.

There is a freq. Epic. 3. aor. ἐβήσετο = ἐβη.

Βάλλω, *I cast*, fut. βαλῶ, and sometimes βαλλήσω*, 2. aor. ἐβαλον, perf. βέβληκα, p. p. βέβλημαι, aor. ἐβλήθη, f. βληθήσομαι.

There is an Epic 2. aor. ἐβλην, as from ΒΑΗΜΙ.

Βιβρώσκω, ΒΡΩΩ, ΒΡΩΜΙ, *I eat*, perf. βέβρωκα, part. sometimes sync. βεβρώς*, pass. βέβρωμαι, paulo p. fut. βεβρώσομαι*, 1. aor. ἐβρώθην, 2. aor. ἐβρων*. Another form βεβρώθω, occurs in Homer.

Βίωω, *I live*, fut. βιώσομαι, 1. aor. ἐβίωσα, 2. aor. ἐβίωον, βίωθι, βιώην, βιῶ, βιώναι, βιούς.

Βλαστάνω, *I bud*, fut. βλαστήσω, 2. aor. ἐβλαστον, perf. βεβλάστηκα, and ἐβλάστηκα.

Βόσκειω, *I feed*, fut. βοσκήσω*.

Βούλομαι, *I am willing*, imperf. ἐβούλόμην or ἤβουλόμην, fut. βουλήσομαι, perf. βεβούληκα, 1. aor. ἐβούληθην, ἤβουλήθην, 2. perf. βέβουλα*, as in προβέβουλα*.

Γ.

Γαμέω, *I marry*** from ΓΑΜΩ or ΓΗΜΩ, Attic fut. γαμήω, mid. γαμοῦμαι, 1. aor. ἔγγμα (late ἐγάμησα), perf. γεγάμηκα, p. p. γεγάμημαι.

Γράσκω, *I grow old*, tenses supplied from γράσκει. The Attics, for γράσκαι, said also γράσκει*, and the Epic dial. has an aor. part. γράσας.

Γίνομαι, γίνωμαι, *I become*, ΓΕΙΝΩ or ΓΕΝΩ, fut. γενήσομαι, perf. γέγονα, γεγέννημαι, 2. aor. ἐγενόμην, 1. aor. causal, ἐγενάμην, *I begat*, or *brought forth*. This last may perhaps be more correctly assigned to γείνομαι, the other parts of which however occur only in the Epic and Doric poets.

An older form was ΓΑΩ, perf. γέγαα, plural γεγάατε, γεγάασι, infin. γεγάμεν, part. γεγαώς, Attic γεγώς, all poetic.

Γινώσκω, γινώσκειω, *I know*, from ΓΝΩΩ, fut. γνώσομαι, perf. ἔγνωα, perf. pass. ἔγνωσμαι, 1. aor. pass. ἔγνώσθην. From ΓΝΩΜΗ. 2. aor. ἔγνω, imperat. γνώθι, opt. γνῶιην, conj. γνῶ, infin. γινῶναι, part. γνούς.

Obs. The forms γίνομαι, γινώσκω in all the earlier writers, except the Ionic: γίνομαι, γινώσκειω from Aristotle downwards.

Γράω* and γράομαι*, *I bequeil*, 2. aor. ἔγραον*.

Δ.

Διδάσκω, *I teach*, also *I learn*, 2. aor. ἔδασον*, *I taught*, reduplicated 3. sing. δέδασε; 2. aor. pass. ἐδάσην*, *I was*

** Active, *to marry a wife*; middle, *to marry a husband*.

ταύπη, *I learned*, fut. *ἐαύρωμαι**, perf. *ἐδάτηα**, *δέδαα**, *I have learned*, part. *ἐδάταις**, *learned*, perf. p. *ἐδάτημαι**.

Hence, first, *διδάσκω*, *I teach*; secondly, *δύω** (in a future sense), *I shall find*; thirdly, inf. *δεύειν**, *to search out*.

Δαίω, *kindle**, *I kindle*, 2. perf. *δέδηκα**, *I blaze*, 2. aor. mid. conj. *δαίηναι**.

Δαίω, *I divide*, perf. pass. 3. pers. plur. Epic *δέδαμεναι*; from *Δάζω*, 1. aor. mid. *ἐδάμεναι**, perf. pass. *δέδαμαι**: from *Δαίω* comes *δαίνωμι**, *I feast*, *I entertain*, fut. *δαίω**, 1. aor. *ἐδάξα**, 1. aor. part. pass. *δαισθεῖς**; mid. *δαίνωμαι**, *I feast*, *I banquet*, fut. *δαίσομαι**, aor. *ἐδάσαμεν**.

Δέκω, *I take*, *ΔΗΚΩ*, fut. *δέξομαι*, perf. *δέδωκα*, perf. p. *ἐδέχτην*, 2. aor. *έδεκον*.

*Δάμπωμι**, *δαμάω**, *δαμάωμι**, *I subdue*, fut. *δαμάσω**, *δαμάω**, perf. pass. *δέδαμηναι**, plur. *ἐδέδαμηναι**, 2. aor. pass. *ἐδάμην**. There is also 1. aor. *ἐδμήθην** or *ἐδμαόθην**, and mid. *δάμναμαι**, *δαμάσσομαι** with fut. and 1. aor. regular.

Δαρδάνω, *I sleep*, *ΔΑΡΘΩ*, usually comp. *παραδρᾶναι*, 2. aor. *Εδάρθον*, in the Poets *Εδράθον*, perf. *εδάρθηκα*.

*Δείδω**, *ΔΕΙΩ*, *dim**, fut. *δείσομαι**, perf. *δέδεικα*, *δέδια*, plural *δέδιμεν*, *δέδιτε*, *δέδιασθε*, imperat. *δέδιθε**. In Epic poets *δείδωκα*, *δείδια*, *δείδαθι*.

Δείκωμι, *δεικνύω*, *I show*, *ΔΕΙΚΩ*, fut. *δείξω*, 1. aor. *έδειξα*, perf. pass. *δέδειγμαι*, 1. aor. pass. *έδειχθη*. In the Ionic it is *δείξω*, *έδειξα*, &c.

*Δέμω**, *I build*, 1. aor. *έδειμα*, perf. p. *δέδομηναι*.

Δέω, *I lack*, mostly impersonal *δεῖ*, fut. *δείξω*; *δέομαι*, *I need*, *I entreat*, fut. *δείσομαι*, perf. *δέδεγμαι*, aor. *έδεγθη*.

Διδράσκω, only used in composition, *I run*, *ΔΡΑΩ*, fut. *δράσομαι*, perf. *έδραξα*. From *ΔΗΡΗΜΙ* comes 2. aor. *έδραν*, *δραίνην*, *δρῶ*, *δράναι*, *δράω*.

Δοκέω, *I seem*, fut. *δοκίω**, perf. *δέδοκται**. From *ΔΟΚΩ*, fut. *δόξω*, 1. aor. *έδοξα*, p. *έδογμαι*.

Δύναμαι, *I am able*, *ΔΥΝΑΩ*, imperf. *έδυνάμην*, Attic

DEFECTIVE VERBS.

often ἤδυνάμην, fut. δυνήσομαι, 1. aor. mid. ἔδυνησα-
μην*, and dep. ἔδυνήθην (Attic ἤδυνήθην), sometimes
ἔδυνάσθην, perf. δεδύνημαι.

Δύω, I put on (another), δύνα, I put on (myself), ΔΥΜΙ,
2. aor. ἔδυν, I went into, put on myself, δύθι, δύναι, δύς,
perf. δέδυνκα, p. p. δέδύμαι. The fut. δύσω, 1. aor. ἔδυσσα,
keep the causal sense, make to put on, put upon (an-
other).

E.

Εἶω, I eat, see ἐσθίω.

Εἶσομαι, I seat myself, more used in the compound
καθέζομαι, fut. καθεδούμαι, perf. εἴωθα, common in prose.

Εἶω, I am accustomed, perf. εἴωθα, common in prose.
Εἶδω*, I perceive, (1) with the eye, I see, 2. aor. εἶδον,
εἶδε, &c., completing the tenses of ὁράω, which has no

2. aorist. Pres. mid. εἶδομαι*, I seem, videor, 1. aor.
εἶσαμην*. The 2. aor. εἶδον has an active sense, im-
perat. ἰδοῦ periphrasis, I know, fut. εἰδήσω, but commonly

(2) with the mind, I know, fut. εἰδήσω, but commonly
εἶσομαι, 2. perf. οἶδα, Ion. and Dor., infin. ἵμεναι, ἵμεν, in
Homer and Epic writers.

The following table shows the different tenses of this
verb which were in common use: —

		INDICATIVE.	
Perfect	S. οἶδα	οἶσθα**	οἶδε
	D.	ἴσθι	ἴσθιν
	P. ἴσμεν	ἴστε	ἴσασι.
Pluperfect	S. ἵδεν, Attic ἵδη	ἵδεις, ἵδης, ἵδισθα, ἵ- δῃσθα	ἵδει, genera- ly ἵδεν b fore a vow also ἵδη
	D.	ἵδειτον, Poet. ἵσθον	ἵδειτην ἵστην
	P. ἵδμεν ἵσμεν	ἵδετε ἴστε	ἵδεσαν ἴσαν.
		εἶσομαι &c.	οἶδατε, οἶδασι, seldom occur

φιῶ, 1. aor. ἤμφισσα, fut. mid. ἀμφίεσμαι, dep. perf. ἤμφισμαι.

Ἐπίσταμαι, *I know*, imperf. ἤπιστάμην, fut. ἐπιστήσομαι, 1. aor. ἤπιστήθην.

Ἐπῶ, *I say*, the present only in late poets, 2. aor. εἶπον, εἶπέ, εἶποιμι, εἶπω, εἶπειν, εἶπών, 1. aor. εἶπα, mostly an Ionic form, though the Attics said εἶπας (2. pers. sing. indic.), also εἶπάτω, εἶπάτων, εἶπατε, and sometimes εἶπον or εἶπόν, in the imperat.

Tenses supplied from ἘΠΩ, εἶρω, in pres. rare and only Ep., fut. ἐρέω Ionic, ἐρῶ Attic; whence another present form ἐρέω*, εἰρέω*; perf. act. εἶρηξα, p. pass. εἶρημαι, 1. aor. pass. ἐβρήθην, Ionic εἰρέθην, rarely ἐβρέθην, fut. εἰρήσομαι.

Ἐπῶ*, *I am employed about* (only in Ep., but the comp. often in prose), imperf. εἶπον*, 2. aor. ἔσπον*, as in ἔκσπον, fut. ἔψω*.

Ἐπομαι, *I follow*, imperf. εἰπόμην, 2. aor. ἐσπόμην*, imperat. σποῦ*, σπεῖο*, σποίμην*, σπῶμαι* &c., for which the poets had also ἐσποίμην, ἐσπῶμαι, fut. ἔψομαι.

Ἐράω, *I love*, in Epic &c. ἔραμαι, 1. aor. ἤρασάμην*, 1. aor. dep. ἤράσθην.

Ἐργω, ἐέργω, *I shut in, I shut out*, in Homer. Hence ἔρχαται, ἔρχατο, ἀπέρξαι, ἀπεργμένος.

The following are derivative forms: ἔργνυμι, ἐργάθω*.

In Attic writers εἶργω, εἰργάθω*, *I shut out*, εἶργω, εἶργνυμι (aspirated), *I shut in*, in Ionic ἔργω, ἔργω &c.

Ἐρδω, ἐρδω, *I do*, see ῥέζω.

Ἐριδαίνω, ἘΡΙΔΕΩ, *I contend*, 1. aor. mid. ἐριδδήσασθαι*.

Ἐβῶ, *I go away*, fut. ἐβρήσω*, &c.

Ἐρυθαίνω, *I make red*, ἐρεύθω, fut. ἐρεύσω.

Ἐρχομαι, *I come or go*, imperf. ἤρχόμην, seldom used. Tenses supplied from ἘΛΕΥΘΩ, fut. ἐλεύσομαι, perf. ἐλήλυθα (Homer εἰλήλουθα), 2. aor. ἤλυθον*, ἦλθον.

Ἐσθω, ἔσθω*, *I eat*, tenses supplied from ἔδω (which is rarely used except in the old Poets), perf. act. ἐδή-

δοξα, p. pass. ἐδόξασμαι, 2. perf. ἐδόξα*, fut. ἔδομαι from ΦΑΓΩ, 2. aor. ἔφαγον.

Εὕρισκω, *I find*, from ΕΥΡΩ, fut. εὕρήσω, perf. act. εὕρηκα, p. pass. εὕρημαι, 1. aor. εὕρέθην, 2. aor. act. εὕρον, mid. εὕρόμην.

ἔχω, *I have*, fut. ἔξω, 2. aor. ἔσχον, imperat. σχέε, in comp., also σχέ, opt. σχοίην, sometimes σχοῖμι in comp., conj. σχώ, infin. σχεῖν, part. σχών, 2. aor. mid. ἐσχόμην.

Tenses supplied from ΣΧΕΩ, fut. σχήσω, mid. σχήσομαι, perf. ἔσχηκα, perf. pass. ἔσχημαι, 1. aor. ἐσχέθην. Hence a new present, σκέδω.

From ἔχω is formed ἔσχω, and compounds ἐπισχομαι, ἐπισχόμεμαι.

ἔω, *I place or set up*, 1. aor. εἶσα*, mid. εἰσάμην*, perf. pass. ἤμαι*, *I sit*, part. ἤμενος*, with accent of a present form. Derivative forms, ἔζομαι*, ἔζω*.

ἔω, *I put on*, see ἔννυμι.

Z.

Ζάω, *I live*, (ζῶ, ζῆς, ζῆ), imperat. ζῆ and (late) ζῆθι*, imperf. ἔζων, rarely ἔζην, as if from ΖΗΜΙ, fut. ζήσω and ζήσομαι. Tenses supplied from βίω.

H.

ἦδω, very rare as act., *I please*; but dep. ἡδομαι, *I am glad*, aor. ἡσάμην*, ἡσθην, fut. ἡσθήσομαι.

Θ.

Θάπτω, *I bury*, fut. θάψω, p. pass. τέθαμμαι, 1. aor. ἐθάψθην (Ion), 2. aor. ἐτάφην.

Θέω, *I run*, fut. θεύσομαι.

ΘΗΠΩ, *I am astonished or perplexed*, used almost only in the Poets, 2. perf. τέθηκα, 2. aor. ἔταφον.

Θιγγάνω, *I touch*, θίγω*, fut. θίξω* and θίξομαι*, 2. aor. ἔθιγον.

Θνήσκω, *I die*, from ΘΑΝΩ, fut. θανοῦμαι, 2. aor. ἔθα-

von, perf. τέθνηκα, sometimes sync. in dual and plural, as τέθναμεν, -ῖαι, imperat. τέθναθι, optat. τεθνήσκην, conj. τεθνήσκω, inf. τεθνήσκειν, τεθνήσκειν, τεθνήσκειν*, part. τεθνήσκως, τεθνεώς, τεθνηώς*, and τεθνεώς*.

From τέθνηκα comes a new verb, ΤΕΘΝΗΚΩ, fut. τεθνήσκω, τεθνήσκειν.

θρόσκω*, *I leap*, from ΘΥΡΩ, fut. θυροῦμαι*, 2. aor. ἔθυρον*. The comp. are common in prose.

Another form is θορνύομαι, with the late θόρνυμαι.

I

ἵκνομαι, *I come*, from ἵΚΩ (whence ἰκάνω*), fut. ἵξομαι, 2. aor. ἰκόμην, perf. (rare except in composition) ἵγμαι.

ἱλάσκομαι, *I conciliate or propitiate*, from ἱλάομαι*, fut. ἱλάσομαι; later ἱλάξομαι*. ἱΛΗΜΙ, *I am propitious*, imperat. ἱληθι* or ἱλᾷθι*, pres. mid. ἱλάμαι*.

ἵκταμαι, see πέτομαι.

ἴσμημι, *I know*, occurs only in the Doric ἴσμι, ἴσας, ἴσати for ἴσθαι, ἴσμεν, ἴσατε, ἴσαντι for ἴσαι (see ΕΙΔΩ), and Epic 3. pl. imperf. ἴσαν.

K

ΚΑΖΩ, ΧΑΖΩ, *I make to give way*, fut. κεκαθήσω*, 2. aor. κέκαθον*, dep. perf. κέκασμαι*, *I surpass, I distinguish myself*, part. κεκασμένος* and κεκαδμένος**; χάζομαι*, *I give way, retire*, κεκαθήσομαι*.

Καίω, *I burn*, Attic sometimes κάω, fut. καύσω, 1. aor. ἔκαυσα, ἔκαα*, ἔκαλα*, ἔκαγα*, perf. pass. κέκαυμαι, 1. aor. ἐκαύθην, 2. aor. ἐκάην.

Καλέω, *I call*, fut. καλέσω, contr. καλῶ, aor. ἐκλέσα, perf. κέκληχα, aor. pass. ἐκλήθην, p. pass. κέκλημαι, opt.

** Some grammarians consider κεκαθήσομαι to be fut. of κήδω, though they assign κεκαθήσω and κέκαθον to χάζω. The pres. and imperf. of κέκασμαι are supplied by καίνυμαι.

κεκλήμην, κέκληο &c., fut. pass. κληθήσομαι, and κεκλήσομαι, fut. mid. καλούμαι, aor. ἐκαλεσάμην.

Κάμνω, *I grow weary*, fut. καμοῦμαι, 2. aor. ἔκαμον, perf. κέκμηκα, part. κεκμηκώς, κεκμηώς*.

Κεῖμαι, *I lie down*, (from κέομαι, an old present), imperat. κείσο, optat. κεοίμην, conj. κέωμαι, infin. κεῖσθαι, part. κείμενος, imperf. ἐκείμην, fut. κείσομαι.

Κέλομαι*, *I order*, fut. κελήσομαι*, 2. aor. ἐκελόμην*.

Κεράννυμι, *I mix*, κεράω*, fut. κεράσω, contr. κερῶ, 1. aor. ἐκέρᾶσα, perf. pass. ἐκέρᾶμαι and late κετέρασμαι, 1. aor. ἐκράθην and ἐκεράσθην. Hence, κίρνᾶω, κίρνημι.

Κερδαίνω, *I gain*, fut. κερδανῶ, 1. aor. ἐκέρδανα; also in Ionic and later writers κερδήσομαι, and ἐκέρδησα.

Κιχάνω*, *I find*, from ΚΙΧΩ, 2. aor. ἐκιχον*; from ΚΙΧΕΩ, fut. κιχήσομαι*, and in late Epic poetry κιχῆσω; from ΚΙΧΗΜΙ, 2. aor. ἐκίχην*. From ἐκιχον comes the Attic present κιχάνω*.

Κίχρημι, *I lend*, from χράω, fut. χρήσω, 1. aor. ἔχρησα.

Κλάζω*, *I clang, make a noise*, fut. κλάγξω*, perf. κέκλαγγα*, κέκληγα*, 2. aor. ἔκλαγον*.

Κλαίω, *I weep*, Attic often κλάω, fut. κλαιήσω, κλαύσομαι and κλαυσσοῦμαι*, and, late, κλαύσω.

Κλύω*, *I hear*, imperf. ἐκλυον*, 2. aor., only in imperat. κλύθι*, κλύτε*, and κέκλυθι*, κέκλυτε*. The imperf. ἐκλυον has commonly an aor. sense (comp. ἔφη from φημί).

Κορέννυμι, *I satisfy*, from κορέω, fut. κορέσω, 1. aor. ἐκόρεσα, p. pass. κεκόρημαι, Attic κεκόρεσμαι, 1. aor. pass. ἐκορέσθην.

Κράζω, *I cry out*, fut. κερᾶξομαι, 2. aor. ἔκρᾶγον, perf. κέρραγα, imperat. κέρραχι, as if from a verb in -μι.

Κρεμάννυμι, *I suspend*, late κρεμάω, fut. κρεμάσω, contr. κρεμῶ, 1. aor. ἐκρέμασα, 1. aor. pass. ἐκρεμάσθην, mid. κρέμαμαι, *I hang*, like ἵσταμαι, fut. κρεμήσομαι.

Another form is κρήμνημι, imperat. κρήμνη, mid. κρήμναμαι.

Κτείνω, *I kill*, fut. κτενῶ, 1. aor. ἐκτείνα, perf. ἔκτονα, 1. aor. pass. ἐκτάθην*, 2. aor. ἔκτανον*, and also ἐκτάν*, ἔκτας, ἔκτᾱ, ἔκταμεν, ἔκτάν, as if from ΚΘΗΜΙ, infin. κτάμεναι*, conj. 1. pl. κτέωμεν*, part. κτάς*, mid. form ἐκτάμην* with pass. sense, inf. κτάσθαι*, part. κτάμενος*. Other perfects, later, are ἔκταγα, ἔκταχα, ἔκτένηκα. In its simple form κτείνω is generally poetic, the common prose word being ἀποκτείνω.

Κυλίνδω* and κυλινδέω, *I roll*, from κυλίζω, 1. aor. ἐκύλισα, pass. ἐκυλίσθην, p. p. κεκύλισμαι.

Λ.

Λαγχάνω, *I receive by lot*, from ΛΗΧΩ, fut. λήξομαι, perf. εἴληχα, 2. aor. ἔλαχον. An Ep. and Ion. perf. was λέλογχα. Hom. has a redupl. aor. λέλαχον in a causal sense, *make to share*.

Λαμβάνω, *I take*, from ΛΗΒΩ, fut. λήψομαι, perf. εἴληφα (Ion. and Dor. λελάβηκα), pass. εἴλημμαι, λέλημμαι*, 1. aor. p. ἐλήφθην, 2. aor. ἔλαβον &c. Ionic forms are λάμψομαι, λέλαμμαι, ἐλάμφθην.

Λανθάνω, λήθω, *I am hidden*, mid. λανθάνομαι and λήθομαι, *I forget*, fut. λήσω, λήσομαι, perf. λέληθα, λέλησμαι, 2. aor. ἔλαθον, ἐλαθόμην. Homer has a causal 2. aor. λέλαθον, *make to forget*.

Λέγω, *I say*, fut. λέξω, p. pass. λέλεγμαι, sometimes εἴλεγμαι in compounds, 1. aor. ἐλέχθην, fut. λεχθήσομαι, λελέξομαι, sometimes mid. λέξομαι in pass. sense. The perf. act. is supplied by εἶρηκα, and 2. aor. by εἶπον.

Λέγω, *I lay*, fut. λέξω, perf. εἶλοχα, p. pass. εἴλεγμαι, less commonly λέλεγμαι, 1. aor. ἐλέχθην, 2. aor. ἐλέγην; mid. λέξομαι, ἐλεξάμην, sync. 2. aor. ἐτέγμην*, 3. aor. imperat. λέξεο*.

Λίσσομαι* and λίτομαι*, 1. aor. ἐλίσάμην*.

Λούω, *I wash*, λώω*, λοέω*, fut. λοέσω*, λούσω, 1. aor. ἐλόεσσα*, ἔλουσα, Attic mid. pres. λοῦμαι from λόομαι.

M.

Μανθάνω, *I learn*, from ΜΗΘΩ, 2. aor. ἔμαθον, fut. μαθήσομαι, Dor. μαθεῖμαι, perf. μεμάθηκα &c.

Μάχομαι, *I fight*, fut. μαχέσομαι, and from μαχέομαι, μαχήσομαι*, Attic μαχοῦμαι, 1. aor. ἐμαχεσάμην, and in Homer ἐμαχησάμην, perf. pass. μεμάχημαι.

ΜΕΙΡΩ, μείρομαι*, *I obtain*, perf. ἐμμορα*, perf. pass. 3. sing. εἴμαρται, part. εἰμαρμένος, 2. aor. ἔμμορον*.

Μέλλω, *I am about, I delay*, fut. μελλήσω, imperf. ἐμελλον and ἤμελλον, 1. aor. ἐμέλλησα, rarely ἤμέλλησα.

Μέλω, μέλομαι*, *I am a subject of concern*, also, *I care for*, fut. μελήσω, μελήσομαι*, 2. perf. μέμηλα*, dep. perf. μεμέληται*, plur. ἐμεμελήμην*, for which in 3. pers. occur the Epic μέμβλεται, μέμβλετο. Hence later, a new Ep. pres. μέμβλομαι.

Μηκάομαι*, *I bleat*, from ΜΗΚΩ*, 2. aor. ἔμακον*, perf. μέμηκα*, part. μεμηκώς*, μεμηκυῖα* and μεμᾶκυῖα*.

Μίγνυμι, *I mix*, and μίσγω*, from ΜΙΓΩ, fut. μίξω, perf. μέμιχα, perf. p. μέμιγμαι, 1. aor. pass. ἐμίχθην, 2. aor. ἐμίγην.

Μιμνήσκω, *I remind*, μιμνήσχομαι, *I remember*, from μνάομαι*, fut. act. μνήσω, mid. μνήσομαι, dep. perf. μέμνημαι, 1. aor. ἐμνήσθην &c.

Μυκάομαι, *I roar*, from ΜΥΚΩ, fut. μυκήσομαι, 2. aor. ἔμυκον*, perf. μέμυκα*.

N.

Ναίω*, *I dwell*, from ΝΑΩ, 1. aor. ἐνασσάμην*, ἐνάσθην*, but 1. aor. ἐνασσα*, causal, *make to dwell*.

Νέω occurs in four different senses: —

(1.) Νέω, *I heap*, 1. aor. ἐνησα, perf. p. νένημαι and νέννημαι.

(2.) Νέω, νήθω, *I spin*, conjugated regularly.

(3.) Νέω, *I swim*, fut. νευσοῦμαι, 1. aor. ἐνευσα, perf. νένευκα. Hence, νήχω, fut. νήξομαι.

(4.) Νέομαι*, *I go, return*; in Homer also νεῦμαι. Hence the form νίσσομαι*, fut. νίσομαι*.

Νίζω, *I wash*, tenses supplied from νίπτω.

O.

*Ὄζω, *I emit a smell*, fut. ὀζήσω, Ionic ὀζέσω, perf. ὀσσω.

Οἰδαίνω, οἰδάνω*, οἰδέω, *I smell*, fut. οἰδήσω, perf. ὀήξα.

Οἶμαι and οἶμαι, *I think*, imperf. ὀόμην and ὀύμην: the other persons and moods are taken as from Οἶεο-ΜΑΙ, fut. οἰήσομαι, aor. ὀήθην. The Epic dialect has οἶω, οἶω, οἶομαι.

Οἶχομαι, *I go*, usually in a perf. sense, *I am gone*, *I am off*, fut. οἰχήσομαι, perf. ὤχτημαι, ὤχωχα*.

*Ολισθαίνω, ὀλισθάνω, *I slide or slip*, fut. ὀλισθήσω, 2. aor. ὤλισθον*.

*Ὀλλύμι, *I destroy*, from ὈΛΩ, fut. ὀλέσω*, ὀλῶ, 1. aor. ὤλεσα, perf. ὀλώλεσα, 2. perf. ὤλωλα, *I am undone*, mid. ὀλλύμαι, fut. ὀλοῦμαι, 2. aor. ὤλόμην.

*Ὀμνυμι, *I swear*, from *ὈΜΟΩ, fut. ὀμοῦμαι, 1. aor. ὤμοσα, perf. ὀμώμοχα, perf. p. ὀμώμοσμαι, 3. pers. ὀμώμοσαι and ὀμώμοσται, 1. aor. ὀμύθη, ὀμύσθη.

*Ὀμόρηνυμι, *I nipe*, from *ὈΜΟΡΓΩ, fut. ὀμόρξω, 1. aor. ὤμορξα, with like mid. forms and pass. aor. ὀμόρχθη*.

*Ὀνίνυμι, *I benefit*, as from *ὈΝΑΩ, fut. ὀνήσω, 1. aor. ὤνισα, p. ὀνήθη; mid. ὀνίναμαι, fut. ὀνήσομαι, 2. aor. ὀνάμην, or ὀνήμην*.

*Ὀράω, *I see*, imperf. ἑώραν, perf. act. ἑώραα, ἑώραα, perf. pass. ἑώραμαι. The other tenses are supplied from ΟἶτΩ and ΕἰδΩ, fut. ὄσομαι, perf. p. ὤμαι, 1. aor. ὤσθη, 2. perf. ὤσπαι, mostly poetic and Ionic.

Ὀρνυμι, *I excite*, from ὀρῶ*, fut. ὀρσω*, 1. aor. ὤρσα*, perf. pass. ὀρώρεμαι*, 2. perf. ὀρῶρα*, intransitive; mid. ὀρνυμαι*, ὀρέομαι*, *I rush*, fut. ὀροῦμαι*. There is an act. redupl. 2. aor. ὤρορον*, having a part. without redupl. ὀρών*. There is also a mid. 2. aor. ὀρόμην*, with sync. 3. sing. ὤρτο*, imperat. ὀρσο*. The imperat. ὀρσο*, ὀρσευ* occurs often in Epic poetry, as if from *ὈΡΣΟΜΗΝ, 3. aorist.

*Ὄσφραίνομαι, *I smell*, fut. ὀσφρήσομαι, aor. ὀσφρόμην and ὀσφράμην (rarely).

Οὐτάω*, οὐτάζω*, *I wound*, 1. aor. οὔτησα*, 3. pers. 2. aor. οὔτα*, as from ΟΥΤΗΜΙ, with inf. οὐτάμεναι*, οὐτάμεν*, part. of 2. aor. mid. οὐτάμενος* with pass. meaning. Οὐτάζω* forms its tenses regularly.

Ὀφείλω, *I owe*, Epic ὀφέλλω, fut. ὀφειλήσω &c. The aor. ὄφελον occurs only in the expression of a wish.

Ὀφλισκάνω, *I owe, am guilty of, incur*; fut. ὀφλήσω, perf. ὄφληκα, perf. pass. ὄφλημαι, 2. aor. ὄφλον.

Π.

Πάλλω, *I sport*, fut. παιζοῦμαι, 1. aor. ἔπαισα, perf. πέπαικα, p. pass. πέπαισμαι and πέπαιγμαι (late).

Πάσχω, *I suffer*, from ΠΗΘΩ, 2. aor. ἔπαθον, part. 2. perf. πεπαθυῖα in Homer; from ΠΕΝΘΩ, fut. πείσομαι, 2. perf. πέπονθα.

Πέσσω, *I cook*, fut. πέψω, as if from πέπτω, perf. pass. πέπεμμαι, 1. aor. ἐπέφθην.

Πετάννυμι, πεταννύω, *I spread*, fut. πετάσω (Att. πετώ), 1. aor. ἐπέτασα, perf. pass. πεπέτασμαι, usually πέπταμαι, 1. aor. ἐπετάσθην. A poetical form is πίτνημι.

Πέτομαι, *I fly*, 2. aor. sync. ἐπτόμην, fut. πετήσομαι*. Hence ΠΙΤΗΜΙ, mid. ἵπταμαι, fut. πτήσομαι, 2. aor. ἔπτην*, and more commonly as mid. ἐπτάμην. Πέταμαι occurs, but not in Attic; also ποτάσομαι* and πωτάσομαι*, and πετάομαι in later writers.

ΠΕΤΩ, *I fall*, whence πίπτω, in Attic trag. πίτνω, 2. aor. Doric and Æolic ἔπετον, in other dialects ἔπεσον, fut. πεσοῦμαι, perf. πέπτωκα (as from ΠΤΩΩ), or πέπτῃα*, part. πεπτῳός*, πεπετώς*, or πεπτώς*.

Πήγνυμι, πηγνύω, *I fasten*, from ΠΗΓΩ, fut. πήξω, 1. aor. ἐπηξα, perf. pass. πέπηγμαι, for which 2. perf. πέπηγα is used by good authors, 1. aor. ἐπήχθην*, 2. aor. ἐπάγην.

ΠΙΑΝΗΜΙ, πίλναμαι*, *I approach*; πελάω*, πελάζω, *I cause to approach* or *I approach*, fut. πελώσω, perf. pass. πέπλημαι*, 1. aor. ἐπελάσθην* or ἐπλάσθην*; mid. 2. aor. ἐπλήμην*.

Πίμπλημι, *I fill*, from ΠΛΑΩ, fut. πλήσω, 1. aor. ἔπλησα, perf. πέπληκα, perf. pass. πέπλησμαι, 1. aor. ἐπλήσθην; as from ΠΛΗΜΙ, 2. aor. mid. ἐπλήμην*.

Hence πλήθω, *I am full*, 2. perf. πέπληθα*.

Πίμπρημι, πιμπράω, *I burn*, also *I blow*, fut. πρήσω, 1. aor. ἐπρησα, perf. act. πέπρηκα, perf. pass. πέπρημαι, πέπρησμαι, 1. aor. ἐπρήσθην.

Obs. In compounds of these verbs, if μ immediately precede the verb, the μ of the redupl. is dropped; as, ἐμπίπραντες, ἐμπίπλημι.

Πίνω, *I drink*, from ΠΙΩ, fut. πίομαι, rarely πίομαι, preferable to πίομαι, which also occurs, 2. aor. ἔπιον, imperat. πίε, or in Attic poets πῖθι. The other tenses are from ΠΟΩ, perf. πέπωκα, pass. πέπομαι &c. From ΠΙΩ also πιτίσχω, *I give to drink*, fut. πίσω.

Πιπράσκω, *I sell*, from ΠΕΡΑΩ, fut. περάσω*, perf. act. πέπρακα, perf. pass. πέπραμαι, 1. aor. ἐπράδην, p. p. fut. πεπράσομαι.

Πίπτω, *I fall*, see ΠΕΤΩ.

Πλέω, *I sail*, fut. πλεύσομαι and πλεусοῦμαι, 1. aor. ἔπλευσα, perf.πέπλευκα, pass. πέπλευσμαι, 2. aor. ἔπλων*. An Ionic form is πλώω.

Πλήσσω, *I strike*, fut. πλήξω, &c., 2. aor. with redupl.πέπληγον*, 2. aor. pass. ἐπλήγην, in compounds ἐπλάγην (but ἐπλήγην in Homer in comp. also), as κατεπλάγην, *I was struck with terror*.

Πνέω, *I blow*, fut. πνεύσομαι and πνεусοῦμαι, 1. aor. ἔπνευσα, perf. act.πέπνευκα, perf. pass. πέπνυμαι*, *I am prudent*.

Of the comp. ἀναπνέω, Homer has a dep. 1. aor. ἀμπνόνθην, an imperat. 2. aor. active ἄμπνευε, and a 2. aor. mid. ἄμπνυτο.

Πτήσσω, *I crouch*, from ΠΕΤΩ, *I fall*, 2. aor. dual καταπετήτην*, part. 2. perf. πεπτηώς*. The other tenses are regular, πτήξω, ἐπτήξα, ἐπτήχα, ἔπταχον*.

Πυνθάνομαι, *I learn by enquiry*, from πεύθομαι*, fut. πεύσομαι, perf. πέψυμαι, 2. aor. ἐπυθόμην.

P.

ῥέζω*, ἔρδω, ἔρδω, and ΕΡΓΩ, *I do*, fut. ῥέξω*, ἔρξω, 1. aor. pass. ῥεχθείς*, 2. perf. ἔοργα.

ῥέω, *I flow*, fut. ῥεύσομαι, 1. aor. ἔβρευσα, perf. ἐβρύνηκα; 2. aor. depon. pass. ἐβρύην, fut. ῥύησομαι.

ῥέω, *I say*, see ΕΠΩ.

ῥήγνυμι, ῥηγνύω, *I break, rend*, from ῥΗΓΩ, ῥήσσω*, fut. ῥήξω, 2. aor. pass. ἐρρύην, 2. perf. ἐρρώγα intransitive, perf. pass. ἐρρύημαι.

ῥάννυμι, *I strengthen*, from ῥΩΩ, fut. ῥώσω, p. pass. ἔρρωμαι, imper. ἔρρωσο, *farewell*, plup. ἐρρώμην, 1. aor. ἐρρώσθην.

Σ.

Σάω*, σαόω*, σάωμι*, σάω*, *I save*, commonly σώζω, fut. σώσω, 1. aor. ἔσωσα, perf. σέσωκα, pass. σέσωμαι and σέσωμαι, 1. aor. ἐσώθην.

Σβέννυμι, *I extinguish*, from ΣΒΕΩ, fut. σβέσω, perf. pass. ἐσβεσμαι; from ΣΒΗΜΙ, 2. a. ἔσβην, perf. ἔσβηκα, both in an intransitive sense, *I am extinguished*.

Σεύω*, *I shake or drive*, from ΣΕΩ, 1. aor. ἔσευα*, mid. ἔσευάμην*, p. pass. ἔσσυμαι*, *I rush*, plup. ἐσσύμην*, 1. aor. ἐσύθην*, 2. aor. ἐσύην*. In the aorist forms the *c* is more frequently doubled, even in Attic poetry, in accordance with Epic usage. The double *c* in the perf. and plup. seems to arise from transposition (ἔσσυμαι = σέσυμαι). Ἐσύμην or ἐσσύμην is also 2. aor. mid., a common form in Epic and other poets. From ΣΟΩ come the imperat. mid. σοῦ, σοῦσθω, 2. pl. σοῦσθε, and the indic. σοῦσθε, σοῦνται, all poetic.

Σκεδάννυμι, *I disperse*, from σκεδάω, fut. σκεδάσω. Att. σκεδῶ, perf. pass. ἐσκέδασμαι &c. Another form is σκίδνημι, σκίδναμαι, also, κίδνημι*, κίδναμαι*.

Σκέλλω, *I dry up*, transitive, fut. σκελῶ; from ΣΚΗΛΩ, 1. aor. ἔσκηλα*, perf. ἔσκληκα, *I am dried up*, part. ἐσκληώς*; from ΣΚΛΗΜΙ, 2. aor. ἔσκλην*, *I was dried up*, fut. σκλήσομαι*.

Σμήχω, *I smear*, fut. σμήσω, from σμάω, Ion. σμέω, 1. aor. ἔσμησα, pass. ἐσμήχθην.

ΣΤΟΡΕΝΝΥΜΙ, στόρνυμι, *I strew or lay down*, from ΣΤΡΟΕΩ, and στρώννυμι from ΣΤΡΟΩ, fut. στορέσω and στρώσω, 1. aor. ἐστόρεσα or ἔστρωσα, p. pass. ἐστρωμαι, aor. pass. ἐστορέσθην.

T.

ΤΑΛΑΩ, τλάω*, *I bear, dare*, fut. m. τλήσομαι*, 1. aor. in Epic ἐτάλασσα, perf. τέτληκα*, with pl. sync. τέτλαμεν*, imp. τέτλαθι*, opt. τετλαίην*, inf. τετλάναι*, τετλάμεναι*, τετλάμεν*, part. τετληώς*; from ΤΑΗΜΙ, 2. aor. ἔτλην*, τλήθι*, τλαίην*, τλῶ*, τλήναι*, τλάς*. The regular τολμάω supplies the prose forms.

ΤΑΩ, *I take*, imperat. τῆ*.

ΤΕΚΩ, *I bring forth*, see τίκτω.

Τέμνω, Ep., Ion. and Dor. τάμνω, *I cut*, fut. τεμῶ, 2. aor. ἔτεμον, ἔταμον (rarely in Attic), 2. aor. mid. ἐτεμόμην, ἐταμόμην, perf. τέτμηκα, p. pass. τέτμημαι, 1. aor. ἐτμήθην.

Τεύχω has two senses:

(1.) Τεύχω*, *I make, construct*, fut. τεύξω*, 1. aor. ἔτευξα*, perf. τέτευχα* most commonly in a passive sense, perf. p. τέτυγμαι*, with part. τετυγμένος* and ind. 3. pl. τετεύχεται*, plup. ἐτετύγμην* with a 3. pl. ἐτετεύχато*, 1. aor. ἐτύχθην*, p. p. fut. τετεύξομαι*, 2. aor. act. τέτυχον*; and mid. τεύχομαι*, τεύξομαι*, ἐτευξάμην*, τετυκόμην*.

(2.) ΤΕΥΧΩ, ΤΥΧΕΩ, *I hit (a mark), I happen upon*, hence *I obtain, I happen*, supplies some tenses of the verb in use τυγχάνω, fut. τεύξομαι, 1. aor. ἐτύχῃσα*, p. τετύχηκα, τέτευχα, plup. ἐτετεύχαιν, 2. aor. ἔτυχον, pass. perf. part. τετευγμένος, aor. part. τευχθείς. In the sense *happen*, only ἐτύχῃσα*, τετύχηκα, ἐτετεύχεα (for ἐτετεύχαιν) in Ionic, and ἔτυχον are used, besides the pres. and imperf.

From this τεύχω comes τιτύσκομαι*, *I aim*.

Τίκτω, *I bring forth*, from ΤΕΚΩ, fut. τέξω*, τέξομαι,

τεχοῦμαι*, 2. aor. ἔτεχον, perf. τέτοχα, with a rare 1. aor. ἔτεξα*, and pass. ἐτέχθην. The mid. is poetic only (except in the fut. τέξομαι), 1. aor. ἐτεξάμην, 2. aor. ἐτεχόμην.

Τίνω, *I pay, expiate*, fut. τίσω, perf. τέτιχα, perf. p. τέτισμαι &c.; mid. τίνομαι, with fut. and aor., *to punish*: τίνω, Attic τίνω.

Τιτρώω, *I bore*, τετραίνω in comp., fut. τετρανῶ, in comp., Epic 1. aor. ἐτέτρηναι, 1. aor. pass. ἐτετρανῆθην. From ΤΡΑΩ, 1. aor. ἔτρησα, perf. pass. τέτρημαι.

Τιτρώσχω, *I wound*, from τρώω*, fut. τρώσω, perf. pass. τέτρωμαι, 1. aor. ἐτρώθην, fut. pass. τρωθήσομαι and m. τρώσομαι* in pass. sense.

Τμήγω*, *I cut*, fut. τμήξω*, 1. aor. ἔτμηξα*, 2. aor. ἔτμαγον*, pass. ἐτμάγην*, ἐτμήγην*.

Τρέφω, *I thicken, I nourish*, fut. θρέψω, perf. act. τέτροφα, perf. pass. τέτραμμαι, 1. aor. ἐθρέφθην, 2. aor. ἐτράφην, with act. 2. aor. ἔτραφον* in a passive sense.

Τρέχω, *I run*, fut. θρέξομαι*, 1. aor. ἔθρεξα* rare. From ΔΡΕΜΩ, fut. δραμοῦμαι, 2. aor. ἔδραμον, perf. act. δεδράμηκα, 2. perf. δέδρομα*, pass. δεδράμηναι.

Τρώγω, *I eat*, fut. τρώξομαι, 2. aor. ἔτραγον, p. p. τέτρωγμαι. See ἐσθίω.

Τυχάνω, see τεύχω.

Υ.

Ὑπισχνέομαι, *I promise*, from ὑπίσχομαι*, fut. ὑποσχίσομαι, perf. ὑπέσχημαι, 2. aor. ὑπεσχόμην.

Φ.

ΦΑΓΩ, *I eat*, see ἐσθίω.

ΦΑΩ (whence φημί, φάσχω, *I say*, φαίνω, *πιφάσχω**, *I show*), has also another sense *I kill*, perf. pass. πέφαται*, πέφανται*, inf. πεφάσθαι*, fut. πεφήσομαι*; from ΦΕΝΩ, sync. aor. ἐπέφνον*.

Φέρω, *I bear*, only in the pres. and imperf.; the other tenses are supplied from ΟΙΩ, ΕΝΕΓΚΩ, ΕΝΕΓΚΩ, fut.

οἶσω, aor. *ἤνευξα* and *ἤνευκον** (Epic and Ionic *ἤνευξα*, *ἤνευκον*), perf. act. *ἐνένοχα*, pass. *ἐνένευμαι* (Ion. *ἐνένευμαι*), 1. aor. *ἤνέχθην* (Ion. *ἤνείχθην*), fut. pass. *ἐνεχθήσομαι* and *οἰσθήσομαι*. The mid. has fut. *οἰσσομαι*, 1. aor. *ἤνευδάμην*. There is also the imp. of a 3. or Ep. aorist, *οἶστε** (used sometimes by Attic writers).

Φεύγω, *I flee*, fut. *φεύξομαι* and *φευξοῦμαι**, perf. *πέφευγα*, Epic part. sometimes *πεφύως*, 2. aor. *ἔφυγον*, dep. perf. *πέφυγμαι**.

Φθάνω, *I get before, anticipate*, from ΦΘΑΩ, fut. *φθάσω*, 1. aor. *ἔφθασα*, perf. act. *ἔφθαξα*. From ΦΘΗΜΙ, fut. *φθήσομαι*, 2. aor. *ἔφθην*, 2. aor. mid. part. *φθάμενος**.

Φθίω*, *φθίω*, *I decay*, fut. *φθήσομαι**, perf. *ἐφθίμην**, sync. 2. aor. *ἐφθίμην**, opt. 3. sing. *φθίτο**. There is also act. fut. *φθίσω**, aor. *ἔφθισα**, causal, *make to decay, destroy*. In the fut. and 1. aor. the *ι* is commonly long in Epic Greek, always short in Attic, and in the pres. *φθίω*, imperf. *ἐφθινον*, the Ep. dial. invariably makes the *ι* long, the Attic short.

Φέρω*, *I bring*, from *φέρω*, by metathesis, occurs in composition, *ἐκφέρειν*, *εἰσφέρειν**, *διαφέρειν**, imperat. *φέε**, fut. *φερήσω**, aor. *ἔφρησα**.

Φύω, *I bring forth*, fut. *φύσω*, perf. *πέφυξα* and *πέφυα**, *I am by nature*, 2. aor. *ἔφυν*, *I was*, from ΦΥΜΙ, fut. intr. *φύσομαι*. *Ἐφύην* is also a form of the 2. aorist, but rare in good authors.

X.

ΧΑΖΩ, *χαίσομαι*, see ΚΑΖΩ.

Χαίρω, *I rejoice*, fut. *χαίρησω*, in later writers *χαρήσομαι*, 2. aor. *ἐχάρην*, perf. act. *τεχάρηξα*, dep. *τεχάρημαι** and *τέχαρμαι**. In Epic, 2. aor. *τεχαρόμην*, 1. fut. *τεχαρήσω*, *τεχαρήσομαι*, and 1. aor. mid. *ἐχτρέαμην*.

Χανάνω, *I receive or contain (as a vessel)*, from ΧΗΛΩ, 2. aor. *ἐχάνον*, perf. *τέχανον*, fut. *χείσομαι* (from ΧΕΙΩ).

Χέω, *I pour*, fut. Attic *χέω*, Epic *χεύω*, 1. aor. Attic *ἔχεα*, Epic *ἔχεα*, perf. act. *τέχυνξα*, pass. *τέχυνμαι*, 1. aor.

ἐχῦσθην; mid. fut. χέομαι, aor. ἐχεάμην, Epic ἐχευάμην*, sync. 2. aor. ἐχῦμην*. The circumflexed fut. χέω seems late.

Χρή, *it is necessary*, (impers.), opt. χρείη, conj. χρῆ, inf. χρῆναι, χρῆν*, imperf. ἐχρήν, more frequently χρῆν, part. χρεών undeclined.

Χρῶζω, late χρώννυμι and χρωννύω, *I colour*, (all properly signifying *to touch the skin or surface*); 1. aor. ἐχρωσα, perf. pass. κέχρωσμαι, 1. aor. ἐχρώσθην.

Ψ.

Ψάω, *I rub*, inf. φῆν, fut. φήσω, &c., contracts as into η.

Ψύχω, *I cool*, fut. ψύξω, aor. ἔψυξα, p. p. ἔψυγμαι, 1. aor. ἐψύχθην, 2. aor. ἐψύχην and ἐψύγην, fut. ψυχθήσομαι and ψυγήσομαι, both rare.

Ω.

Ὠθέω, *I push*, from ΩΘΩ, fut. ὤσω or ὀθήσω*, 1. aor. ἔωσα, perf. act. ἔωκα, pass. ἔωσμαι, 1. aor. ἐώσθην, fut. pass. ὀσθήσομαι; mid. fut. ὥσομαι, aor. ἐώσαμην. The verb takes the syllabic augment in Attic almost invariably, but not generally in Epic and Ionic.

Obs. The above list does not contain the verbs τύπτω, τίθημι &c. already treated of under the paradigms. It is necessarily very imperfect, the verb in Greek forming a sufficiently large subject for a separate book. See Veitch's "Greek Verbs" for further information.

ADVERBS.

1. Adverbs are added to verbs to define their relations, and also to adjectives and other adverbs.

2. Adverbs in -ως are formed from the gen. pl. of adjectives and participles; as,

ἀληθής, *true*, gen. ἀληθ-έων, -ων, adv. ἀληθέως, *truly*.

χαρίεις, *pleasing*, gen. χαριέν-ων, adv. χαριένως.

But ἐπιζαφελῶς with change of acc. from ἐπιζάφελος.

3. Adverbs in -δην are formed from the perf. of verbs; as,

κρύπεται, *it is concealed*, κρύβδην, *secretly*.

ἀνεῖται, *it is let go*, ἀνέδην, *unrestrainedly*,
at full speed.

4. Some adverbs of manner formed from nouns end in -άδην; as,

λόγος, *a selection*, λογάδην, *in the way of selection*.

Some are formed in -ίνδην; as, ἀριστίνδην.

5. Some adverbs of manner end in -δόν, and in -δά; as,

κυνηδόν, *like a dog*.

καναχηδά, *with a loud noise*.

6. Some ending in -ίνδα mark various games; as,

δοτρακίνδα παίζειν, *to play with potsherds (at ducks and drakes)*.

as it might otherwise be confounded with the interrog. τίνα. Thus ἄλλα τιν' ἔλεγε, not ἄλλα τίν' ἔλεγε.

3. The dissyllabic prepositions (except ἀμφί, ἀντί, ἀνά, διά), if placed after the words governed by them, retract their accent. This is called *anastrophe*. This also occurs, when certain prepositions are used as shortened forms of verbs; as ἄνα = ἀνάστηθι, πάρα = πάρεσι; and when περί is used for περισσῶς.

4. Of the atonics ὁ, ἡ, pl. οἱ, αἱ, οὐ (οὐχ, οὐχί), ὡς *as*, εἰ *if*, the prep. εἰς, ἐκ, ἐν, and the quasi-prep. ὡς *to* —

ὁ, ἡ, οἱ, αἱ are considered oxytone by some grammarians, when used as pronouns.

οὐ receives the acute accent, when it stands without the word which it negatives.

ἐκ is also accented, when it follows its case; and ὡς, when placed after the word to which it refers; as οἱ δέ, λύκοι ὧς, θῦνον.

Inclination of the Accent.

1. The *enclitics* (i. e. words which *incline* or *rest* their accent *upon* the preceding word) are the following: εἰμί *I am* and φημί *I say* in the indic. pres., except the sec. pers. sing. εἰ and φής; μοῦ, μοί, μέ; σοῦ when unemphatic, σοί when unemph., σέ when unemph.; οὖ, οὔ, ἔ, σφωέ, σφωίν, σφέα, σφίσι, when they are not reflexive

(b) In -θι*, -αχοθι, -σι, -ου, -αχου, -οι, answering to the question *Where?* — as,

ἄλλοθι, ἀλλαχόθι, *elsewhere*.

θύρασι, *out of doors*.

αὐτοῦ, *there*.

πανταχοῦ, *everywhere*.

οἶκοι, *at home*.

(c) In -η, -αχη, -ᾶ** (*In what direction?*); as,

πῇ; *in what direction?*

πανταχῇ, *in every direction*.

οὐδαμᾶ, *in no direction, nowhere*.

(d) In -δε, -ζε, -οσε, -αχοος (*Whither?*); as,

οἶκαδε, *homewards*. ἔραζε, *to earth*.

ὕψοσε, *on high*. πανταχόσε, *to every place*.

and in -οι; as,

ποῖ; *whither?*

(e) In -θεν, -οθεν, -αχοθεν (*Whence?*); as,

θύραθεν, *from without*.

ποθέν, *from some place*.

πολλαχόθεν, *from many quarters*.

There are other forms of adverbs also: but those here given comprehend the principal classes. Many or most of them are modifi-

* See remarks on the suffixes -θι, -θεν &c. at the end of the third decl. of substantives.

** These often become modal; as, οὐδαμᾶ, *no way* i. e. *in no wise*.

cations of genitive, dative or accusative cases of the words from which they are derived.

ACCENTUATION.

For adverbs formed by a locative case-ending, see remarks on those suffixes at the end of the third declension of substantives.

Adverbs in *-ι* or *-ει* formed directly from subst. and adj. without the introduction of fresh syllables before the termin., are oxytone.

Those also are oxytone, which end in *-αι* from feminines of the 1. declension, in *-δον* and *-δα* (except those in *-ίνδα*), in *-ξ*, in *-ας* and in *-υς* or *-υ*.

Except *ῥέμας*, *ἀτρέμας*, *ἀντιπρος* (but *ἀντιπρό*).

Adverbs ending in *-ου*, *-ω*, *-ως* from oxytone adj. in *-ος*, those ending in *-οι*, and in *-η* (if from oxyt. adj.), *-αχη*, are perispomenon.

Except *οἴκοι*, *δοιοι*.

Adverbs in *-αν*, *-ην*, or *-ον*, derived immediately from nouns, retain the accent of the nouns.

Other adverbs are, with few exceptions, regular.

COMPARISON OF ADVERBS AND PREPOSITIONS.

Examples.

Σοφῶς, σοφώτερον, σοφώτατα.
 Αἰσχροῶς, αἰσχρῶς, αἰσχίστα.

Ἀσφαλῶς, ἀσφαλέστερον, ἀσφαλέστατα.

Μάλα, μᾶλλον, μάλιστα.

Ἄγχι, ἀγχοῦ; ἄγγιον, ἄσσον; ἄγγιστα, ἀγχοτάτω.

Ἄνω, ἀνωτέρω, ἀνωτάτω.

Κάτω, κατωτέρω, κατωτάτω.

Ἀπό, ἀπωτέρω, ἀπωτάτω.

Πρό, πρότερος, πρῶτος.

Ἐγγύς, ἐγγυτέρω, ἐγγυτάτω and ἐγγύτατα;
sometimes ἔγγιον, ἔγγιστα.

Ἐνδον, ἐνδοτέρω, ἐνδοτάτω.

Ἐκός, ἐκαστέρω, ἐκαστάτω.

Πρωί, πρωϊαίτερον, πρωϊαίτατα.

Ὀψέ, ὀψιαίτερον and ὀψίτερον, ὀψιαίτατα.

Obs. As a general rule, adverbs have no proper forms for the compar. and superl., but borrow the sing. neuter of the comparatives of the corresponding adj. for their comparatives, and the plural neuter of the superlatives for their superlatives; as, (above) σοφῶς, σοφώτερον, σοφώτατα; καλῶς, κάλλιον, κάλλιστα.

PREPOSITIONS.*

I. *Prepositions governing one case.*

Ἀντί, ἀπό, ἐκ, πρό, govern the genitive.

Ἐν, σύν, govern the dative.

Εἰς, governs the accusative.

* For the meaning and construction of Prepositions, see the Syntax.

II. *Prepositions governing two cases.*

Ἄνά governs the dative and accusative.

Διά, κατά, ὑπέρ, govern a genitive and accusative.

III. *Prepositions governing three cases.*

Ἀμφί, ἐπί, μετά, παρά, περί, πρὸς, ὑπό, govern the genitive, dative and accusative.

ACCENTUATION OF WORDS IN SENTENCES.

1. Oxytone words become barytone (and are so marked) in a sentence, except where a pause is indicated by a stop. Some grammarians however regard the interruption of the comma as too slight to be considered a genuine pause, and therefore turn the accent before it. Thus they write πέτονται βραχὺ, ὥσπερ πέρδικες, but most grammarians πέτονται βραχύ, ὥσπερ πέρδικες. The interrogative τίς and its neut. τί always remain oxytone.

Obs. An oxytone word does not turn its accent, when for any reason the following word is intended to be isolated and independent of the general construction of a sentence; as, τό ὄρατε, *the word* ὄρατε; τό αἰὲν ἀριστεύειν, *the quotation* αἰὲν ἀριστεύειν.

2. When the final vowel of an oxytone word is elided, the accent altogether disappears, if the word be a particle, otherwise the acute accent is placed over the preceding syllable. Thus οὐδὲ ἦσαν becomes οὐδ' ἦσαν; but δεινὰ ὄρα, δειν' ὄρα. The indef. τινά is an exception,

as it might otherwise be confounded with the interrog. τίνα. Thus ἄλλα τιν' ἔλεγε, not ἄλλα τίν' ἔλεγε.

3. The dissyllabic prepositions (except ἀμφί, ἀντί, ἀνά, διά), if placed after the words governed by them, retract their accent. This is called *anastrophe*. This also occurs, when certain prepositions are used as shortened forms of verbs; as ἄνα = ἀνάσθητι, πάρα = πάρεστι; and when περί is used for περισσῶς.

4. Of the atonics ὁ, ἡ, pl. οἱ, αἱ, οὐ (οὐχ, but οὐχί), ὥς as, εἰ if, the prep. εἰς, ἐκ, ἐν, and the quasi-prep. ὡς to —

ὁ, ἡ, οἱ, αἱ are considered oxytone by some grammarians, when used as pronouns.

οὐ receives the acute accent, when it stands without the word which it negatives.

ἐκ is also accented, when it follows its case; and ὥς, when placed after the word to which it refers; as οἱ δέ, λόχοι ὥς, θῦνον.

Inclination of the Accent.

1. The *enclitics* (i. e. words which *incline* or *rest* their accent *upon* the preceding word) are the following: εἰμί *I am* and φημί *I say* in the indic. pres., except the sec. pers. sing. εἰ and φής; μοῦ, μοί, μέ; σοῦ when unemphatic, σοί when unemph., σέ when unemph.; οὖ, οἷ, ξ, σφωέ, σφωίν, σφέα, σφίοι, when they are not reflexive

4. A proparoxytone or properispomenon word, when followed by an enclitic, receives the acute accent on its ultima; as, λέγονται τινες — ἀπαγγελλείται ποτε.

5. When enclitics come together, an accentuated syllable with the following enclitic is regarded as one word, and the further accentuation regulated by the rules already given.

Thus, in οἷχός τις ἐστί μοι που — the accent is transmitted by τίς to ος the ultima of the properisp. οἷχος: χός τις is then regarded as a paroxytone word, on which the following encl. ἐστί cannot throw its accent: ἐστὶ therefore takes the acute accent on the final syllable, and τίμοι is regarded as a parox. word, which causes the accent of που to be altogether lost, since τίμοι cannot receive it.

In ἄνθρωπός τις μοί ποτέ φησι — the accent of τίς is thrown on the ultima of ἄνθρωπος: πός τις is considered a parox. word, which cannot receive an accent from μοί: as there is thus no fresh accentuated syllable, it becomes necessary to recur to πός and consider πός τις μοι as a propar. word, which receives the acute accent on μοι from the following ποτε: μοί ποτε is regarded as a propar. word, which takes an accent on its final from the encl. φησί, φησι being left without accent.

Other grammarians however maintain that each enclitic throws its accent on the preced-

ing word; thus — οἶκός τις ἐστί μοί που — and ἀνθρώπος τις μοί ποτέ φησι.

6. *Exceptions.* — The indic. pres. of φημί and εἰμί are not enclitic, when there is any degree of emphasis; and therefore εἰμί is not enclitic, for instance, when it is not merely the *copula* in a sentence, but strictly a *verb of existence*. Thus, εἰσὶ νόμοι, *there are laws*. The 3. pers. sing. in this case retracts its accent and is written ἔστι. This also takes place, when ἔστι is equivalent to ἔξεστι or πάρεστι: as, ἔστιν εὐρεῖν, *it is possible to find*; when it is used in such phrases as ἔστιν οἷ, ἔστιν ὅτε, ἔστιν ὅπως; when it follows ἀλλ' or τοῦτ' (for ἀλλά and τοῦτο), or εἰ, καί, μή, οὐκ, ὅτι, ποῦ or ὡς; and when it answers to another ἔστι in a following or preceding clause.

If the word before an enclitic be an elided monosyll., the enclitic retains its accent; as, καλὸν δ' ἐστί.

The exceptions in the case of pronouns have been already considered.

7. The locative -δέ follows the rules already given, and differs from other enclitics only in being inseparable. Thus, οἰκόνδε, οὐρανόνδε, Μέγαράδε (which are not to be regarded as *compounds*).

8. Many words are compounds of enclitics. They are accentuated as though the components were separate words, except that the enclitic part *always* loses its accent. Thus ὅστις as if

2. Adjectives and quasi-adjectives sometimes agree not with the substantive expressed, but with some other word implied; as,

φίλε (m.) τέκνον (n.), *dear son* = φίλε παῖ.
ἐκίνηθεν δὲ φάλαγγες, ἐλπόμενοι Πηλείωνα
μηνιθμὸν ἀποβρίψαι, *the battalions gave way,*
expecting that Pelides had flung aside his
wrath. Here ἐλπόμενοι agrees with ἄν-
δρες implied in φάλαγγες.

ἡ βουλή ἡσυχίαν εἶχεν, οὐκ ἀγνοοῦντες ὅτι
ἐγχειρίδια ἔχοντες παρῆσαν, *the senate kept*
quiet, not being ignorant that they were
there with daggers about them. ἀγνοοῦντες
agrees with βουλευταὶ implied in βουλή.
καλοῦσι δ' Ἰοκάστην με, τοῦτο γάρ (sc. τὸ
ὄνομα) πατὴρ ἔθετο, *and they call me Jo-*
casta, for this name my father gave me.

This is called σχῆμα πρὸς τὸ σημαίνόμενον or κατὰ
σύνεσιν, *constructio per synesim* i. e. *construction ac-*
cording to the sense.


3. Adjectives and quasi-adjectives often stand
alone, ἀνὴρ *man*, γυνή *woman*, or χρῆμα *thing*
being understood; as,

ἐκεῖνος, *that man, he.* καλή τις οὔσα, *a*
woman being beautiful. πολλά, *many*
things.

Many other words, e. g. γῆ, υἷος, θυγάτηρ, δόδος,
οἶκος, πληγή, χεῖρ, are occasionally understood in
particular phrases, which must be learned in the
course of reading.

4. In the Dramatists, if a woman speaks of her-
self in the plural number, she uses the masculine

SYNTAX.

 *The Rules in the larger type will be found to form, collectively, an elementary Syntax, necessarily very incomplete, but sufficient probably for the first requirements of a learner.*

In Logic, a sentence or *proposition* is regarded as consisting of three parts, (1) the *subject*, being that which is spoken of, (2) the *predicate*, that which is spoken of it, and (3) the *copula*, the connecting link between the two, the verb 'be'. Thus, in the sentence *Man is an intelligent being*, *man* is the subject, *is* the copula, and *an intelligent being* the predicate. In such a sentence as *Moons shall wane*, logic resolves *shall wane* into the copula and predicate which are involved in the two words; and we must regard *Moons shall wane* as equivalent to *Moons are things about to wane*, in which *Moons* is the subject, *are* the copula, and *things about to wane* the predicate. A similar division, in Grammar, is generally adopted by grammarians. But for grammatical purposes, this seems somewhat unnatural and inconvenient, and it appears better to regard a sentence as composed of

subject and predicate. Thus, in *Moons shall wane*, *moons* is the subject, and *shall wane* the predicate. In *Man is an intelligent being*, *man* is the subject, *is an intelligent being* the predicate, which in this case can be conveniently broken up into *is* the copula, and *an intelligent being*, which, as completing the predicate, may be appropriately called the *complement*.*

THE CONCORDS.

I. *The Verb and the Nominative.*

1. A finite** verb agrees with its nominative case (the subject) in number and person; as,

κατέστη εἰς τὴν βασιλείαν Ἀρταξέρξης, *Artaxerxes came to the throne.*

2. If the subject be a pronoun, it is commonly understood, except when distinction, contrast, or emphasis is required; as,

ἐπεὶ ἦσθένει Δαρεῖος, ἐβούλετό οἱ τῷ πατρὶ παρεῖναι, *when Darius fell sick, he wished his sons to be present with him.*

* This and two or three other grammatical terms employed in this Syntax, are borrowed from the 'Public School Latin Primer'.

** Those parts of a verb are called *infinite*, which have a substantival or adjectival nature, as being *without limitation* of grammatical person: the other parts are called *finite*. Thus, in Greek, the Inf. and Part. are *infinite*, other moods are *finite*: in Latin, the Inf., Part., Gerund and Supine are *infinite*, the rest of the verb *finite*.

ἔστι παρ' οἷς μεγάλοι σεισμοί, *violent earthquakes in some parts* (lit. *there are those among whom violent earthquakes*).

8. The verb εἰμί is frequently understood, especially in proverbs, apothegms and epigrammatic expressions; as,

κοινὰ τὰ τῶν φίλων, *the interests of friends are mutual*.

9. In the *Oratio Obliqua**, when the nominative of the subject becomes the accusative, it is followed by a verb of the infinitive mood; as,

ἀναγκαῖον τὰς τῶν τεθνεώτων ψυχὰς εἶναι
που, *it must needs be that the souls of the dead exist somewhere*.

II. Adjective and Substantive.

1. Adjectives and quasi-adjectives** agree with the substantives (or substantive pronouns) to which they refer, in number, case and gender; as,

γλώσση ματαία ζῆμια προστρίβεται, *punishment is inflicted on an idle tongue*.

* The term *oratio obliqua*, *indirect way of speaking*, is not unfrequently, but very improperly, restricted to the mention of another person's words (or thoughts) in the form of a substantival clause; which has probably arisen from a misunderstanding of the word *oratio* in this expression. The term is equally applicable to all those cases in which the verb and its subject constitute a substantival clause.

** Including participles, adjective pronouns, the article &c.

2. Adjectives and quasi-adjectives sometimes agree not with the substantive expressed, but with some other word implied; as,

φίλε (m.) τέκνον (n.), *dear son* = φίλε παῖ.
ἐκίνηθεν δὲ φάλαγγες, ἐλπόμενοι Πηλείωνα
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expecting that Pelides had flung aside his
wrath. Here ἐλπόμενοι agrees with ἄν-
δρες implied in φάλαγγες.

ἡ βουλή ἡσυχίαν εἶχεν, οὐκ ἀγνοοῦντες ὅτι
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Many other words, e. g. γῆ, υἷος, θυγάτηρ, ὁδός,
οἶκος, πληγή, χεῖρ, are occasionally understood in
particular phrases, which must be learned in the
course of reading.

4. In the Dramatists, if a woman speaks of her-
self in the plural number, she uses the masculine

THE CONCORDS.

gender; and if she speaks of herself in the masculine gender, she uses the plural number; as,
 οὐκ ἔρ' ὥς θανουμένους μετῆλθε; ἡμᾶς; *hast thou
 not then come for me to suffer death?* spoken
 by Hecuba.

The reason of this appears to be that the masculine gender is the less definite form, and therefore properly adapted to the use of the plural in an indefinite sense for the singular.

5. Generally, when one female is indefinitely spoken of in the plural number, the masculine gender is used; and the leader of a female chorus sometimes (though rarely) even uses the *singular* masculine in speaking of herself. Eurip. *Androm.* 711, Hippol. 1105.

6. Adjectives and quasi-adjectives apparently masculine are not unfrequently joined with feminine substantives; as,
 ἄμφω τούτῳ τῷ ἡμέρᾳ, *both these days.*
 δοσεμβολώτατος ἡ Λοκρίς, *Locris is very awkward to invade.*

This occurs mostly in the dual number, and chiefly in Attic Greek, which had a marked tendency to the use of two terminations in the place of three. It seems therefore reasonable to suppose that these apparently masc. forms are really feminine. Examples of this usage are to be found in τούτῳ, τούτοις, ἀλλήλῳ, ἀλλήλοιν, αὐτῷ, αὐτοῖν, τῷ, τοῖν &c. Even common in Attic Greek than τῷ, τοῖν &c. as dual participles of masc. form are occasionally used as feminine by the best authors.

7. A plural adjective or quasi-adjective is sometimes joined with a dual substantive, and sometimes a dual adjective or quasi-adjective with a plural substantive, if it refers to two only; as,

ὅσσε φαεινά, *bright eyes*.

τῷ δὲ τάχ' ἐγγύθεν ἤλθον, ἐλαύνοντ' (i. e. ἐλαύνοντε) ὠκέας ἵππους, *and they quickly drew near, urging on their swift horses*.

8. If the name of an animal is commonly of epicene gender, and the male or female is to be specified, the adjective or quasi-adjective sometimes takes the natural, sometimes the technical gender; as,

ὁ οἶς, *the ram*. ὁ αἰξ, *the he-goat*.

λαγῶς ὁ θῆλυς, *the female hare*. ἀλώπηξ ἡ ἄρσην, *the dog-fox*.

9. If an adjective or quasi-adjective is in *immediate attribution** to two or more substantives, it is sometimes expressed with one only, the first or the last, agreeing with this, and being understood with the rest; as,

ἡμέτεραί τ' ἄλοχοι καὶ νήπια τέκνα εἵταται ἐν μεγάροις ποτιδέχμεναι, *our wives and little children sit in our halls awaiting us*.

πολλὴ κραυγὴ καὶ γέλως καὶ παρακέλευσις ἐρίγνετο αὐτῶν, *there was much shouting and laughing and cheering on their part*.

Sometimes it agrees with the most comprehensive or most important word; as,

* Any adjectival word is said to be in attribution to the word which it qualifies, describes or particularizes. It may be directly attributive, as in *The dying king*, *Our country*, *The fertile plain*, or more remotely so, as in *The king dying bequeathed his crown to his brother* (where *dying* is in a kind of apposition with the word *king*), *The country is ours*, *The plain is fertile* (where *ours* and *fertile* are predicative, being attributive complements).

τοσοῦτοι ἐσμεν, ὅσοι καὶ ὑμεῖς τότε ἦτε, *we are as many as you were then.*

But when used in a secondary sense with a notion of identity, they follow the construction of other relatives; as,

ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους ζηλοῦτε τιμάς, *a thankless race are ye all who covet the honours of oratory.*

Peculiarities not yet mentioned of Number, Gender and Person, Construction κατὰ σύνεσιν, by Attraction &c.

1. A plural or dual verb is sometimes used after a nominative singular in anticipation of another nominative to which it also refers; as,

ἔνθα εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσιν Κώκυτός τε, *there into Acheron flow Pyriphlegethon and Cocytus.*

The old grammarians call this σχῆμα Ἀλκμανικόν from its being a favourite construction with the poet Alcman.

2. The verb sometimes agrees with the complement instead of the subject; as,

τὸ μῆκος τοῦ ὀρύγματος ἑπτὰ στάδιοι εἰσι, *the length of the cutting is seven stadia.*
τὸ πάλαι αἱ Θῆβαι Αἴγυπτος ἐκαλέετο, *formerly Thebes was called Ægyptus.*

This attraction is particularly frequent with pass. verbs of *naming*. The construction is extended to participles and relatives; as,

μένα, *he shews the neck and the head gilded.*

ἔχομεν ἐκκλησιάσοντας περί τε πολέμου καὶ εἰρήνης, ἃ μεγίστην ἔχει δύναμιν ἐν τῷ βίῳ τῷ τῶν ἀνθρώπων, *we are come to debate in the assembly about war and peace, which are more important than any other thing in man's life.*

But sometimes the attributive agrees with the first or last, being understood with the others, or is made to agree with the most comprehensive or most important word; as,

αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε, *for ever to thee is strife delightful and wars and fights.*

πυθόμενος Στρομβιχίδην καὶ τὰς ναῦς ἀπεληλυθότα, *having heard of the departure of Strombichides and the ships.*

III. Relative and Antecedent.

1. A relative agrees with its antecedent in number, gender and person: its case is determined by the structure of its own clause; as, ἔδωκε δῶρα ἃ νομίζεται παρὰ βασιλεῖ τίμια, *he gave him presents which are considered (marks) of honour at the king's court* (nom. to the verb of the relative clause).

γέβρα πάμπολλα ἐλήφθη, ἃ οἱ Ἕλληνες ἀχρεῖα ἐποίουν, *a vast number of wicker shields were taken, which the Greeks ren-*

ποσούτοι ἔσμεν, ὅσοι καὶ ὑμεῖς τότε ᾔτε, *we are as many as you were then.*

But when used in a secondary sense with a notion of identity, they follow the construction of other relatives; as,

ἀχάριστον ὑμῶν σπέρμ', ὅσοι ἐνημηγόρους ζηλοῦτε τιμᾶς, *a thankless race are ye all who covet the honours of oratory.*

Peculiarities not yet mentioned of Number, Gender and Person, Construction κατὰ σύνεσιν, by Attraction &c.

1. A plural or dual verb is sometimes used after a nominative singular in anticipation of another nominative to which it also refers; as,

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This attraction is particularly frequent with pass. verbs of *naming*. The construction is extended to participles and relatives; as,

ἐκλέξαι τῶν ποιητῶν τὰς καλουμένας γνώμας,
to extract from the poets what are called
their γνώμαι.

ὀγδοήκοντα μναῖ, ἣν ἔλαβε προῖκα τῆς μητρός,
eighty minæ which he received as his
mother's dowry.

3. On the same principle, the demonstrative pronoun commonly agrees with the complement in preference to the subject; as,

ἐντεῦθεν ἐξελαύνει ἐπὶ Πύλας τῆς Κιλικίας καὶ
 Συρίας. ἦσαν δὲ ταῦτα δύο τείχη, *from this*
place he advances to the Gates of Cilicia and
Syria. These were two fortified walls.

But not always; as,

τοῦτό γ' ἐστὶν ὑπερβολὴ μανίας, *this is the height*
of madness.

4. A plural verb is sometimes used with a singular nominative to which some other word is joined by the preposition μετὰ, and sometimes a plural verb follows singular subjects with ἤ or οὗτε, though properly alternative; as,

Δημοσθένης μετὰ τῶν ξυστρατῆγων σπένδονται,
Demosthenes with his colleagues in command
makes a truce.

ἂ Δημοφῶν ἢ Θηριππίδης ἔχουσι τῶν ἐμῶν, *what*
Demophon or Therippides has of mine.

These constructions are rare, particularly the former.

5. In Attic Greek, the second person of the imperative is occasionally to be found used in a somewhat peculiar way with πᾶς, τίς or πᾶς τις, with or without a substantive; as,

χώρει δεῦρο πᾶς ὑπηρέτης· τόξευε πᾶς τις, *come
hither, every attendant of you; shoot, every one
of you.*

6. Certain singular imperatives, εἰπέ, ἄγε, φέρε, ἰδέ, used in energetic address, are not unfrequently joined, in Attic Greek, with plural words*; as,

εἰπέ μοι, τί πάσχεις, ὦνδρες; *come, what are you
about, sirs?*

Some special usages of the 1. pers. plur. for the singular have been already noted in Rules 4 and 5 under the *Second Concord*. But generally —

7. As in Latin, the first person plural is often used for the first person singular, and often the plural and the singular are intermixed in the same sentence; as,

Ἥλιον μαρτυρόμεσθα ὁρῶς· ἃ δὲ ἄν οὐ βούλομαι,
*I call the god of the sun to witness that I am
doing what I would not do.*

This usage is however more limited than in Latin, being confined almost entirely, in classical Greek, to the language of poetry.

8. When the subject of a verb is singular, but a plural meaning is involved, the construction sometimes changes from singular to plural; and, *vice versa*, when the subject is plural, a change is sometimes made from plural to singular; as,

κατὰ τοὺς νόμους, ἐάν τις φανερός γένηται κλέ-
πτων ἢ λωποδυτῶν, τούτοις θάνατός ἐστιν ἢ

* It seems reasonable to suppose that these words were very common as expletives in familiar conversation, and that being naturally, as such, most used in the singular number, they finally assumed a stereotyped form, which was borrowed into the stricter style of language.

ζημία, *if a man is proved guilty of committing a robbery or stealing clothes, the penalty he incurs is death* (lit. *for these men the penalty is death*).

οἰκτρά τὰ δυστυχῇ βροτοῖς ἅπασι, καὶν θυμαῖος ὢν κυρῇ, *misfortunes are sad things for all mortals, even if they be strangers*.

9. The neuter gender is often used, especially in collective expressions, for the masculine or feminine; as,

Πάτροκλος, ὃς σοῦ πατρὸς ἦν τὰ φίλτατα, *Patroclus, who was the darling of thy father*.

Λάμπων, Αἰγινητέων τὰ πρῶτα, *Lampon, chief of the Æginetans*.

πάντα ἦν ἐν τοῖσι Βαβυλωνίοισι Ζώπυρος, *Zopyrus was everything with* (lit. *amongst*) *the people of Babylon*.

τὸ Ἑλληνικὸν καὶ τὸ ξενικόν, *the Greek troops and the mercenaries*.

τὸ θεῖον, *the gods*.

10. The neuters πλέον (sometimes in the plural form πλείω), μείον, are frequently used as indeclinable in connection with numerals; as,

πελταστῶν καὶ τοξοτῶν πλέον ἢ εἴκοσι μυριάδες, *more than 200,000 peltasts and bowmen*.

παραμένει ἡμέρας πλείω ἢ τρεῖς, *it lasts more than three days*.

ἑππους ἄξει οὐ μείον διςμυρίων, *he will bring not less than two thousand horses*.

11. A remarkable irregularity of number, case and gender occurs in the use of ἐν τοῖς with a superlative adjective (or, very rarely, a comparative) in the singular or plural nominative of any gender; as,

ἐν τοῖς πρώτοις Ἀθηναῖοι τὸν σίδηρον κατέθεοντο,
the Athenians were the first to lay aside the sword.

ἡ στάσις ὥμῃ ἔδοξε μᾶλλον, ὅτι ἐν τοῖς πρώτῃ
ἐγένετο, *the revolution appeared the more bloody, because it was the first that had happened.*

τοῦτό μοι ἐν τοῖσι θεϊότατον φαίνεται γενέσθαι,
this appears to me to be the most special instance of divine interposition that ever happened.

The phrase may be regarded as an emphatic superlative in meaning, but it is by no means easy to explain its form satisfactorily. It is perhaps best to consider τοῖς as the old pronoun, originally of course varied in gender according to circumstances — ἐν τοῖς πρώτοις Ἀθηναῖοι, *the Athenians first amongst them*, ἐν ταῖς πρώτῃ ἐγένετο, *it was the first amongst (of) them that had happened* — and eventually passing into the neuter as the indefinite, comprehensive gender, when the phrase became stereotyped.

12. Other usages of the neuter may be best illustrated by the following examples:

οὐκ ἀγαθὸν πολυκοιρανίη, *the rule of many is not good.*

θῆλεια ἵππος καλὴ οὐ καλόν; *is not a beautiful mare a beautiful thing?*

ὁ μὲν δίκαιος φρόνιμός τε καὶ ἀγαθός, ὁ δὲ ἄδικος οὐδέτερος, *the just man is wise and good, but the unjust man neither one nor the other.*

ἀδύνατά ἐστι τοῦτο ποιεῖν, *it is impossible to do this* — this usage of the neut. plur. where the sing. might otherwise be used, is very frequent, particularly with verbals. It abounds in Attic Greek.

σὺ δέ μοι δοκεῖς οὐ προσέχειν τὸν νοῦν τοῦτοις, καὶ ταῦτα σοφὸς ὢν, *but you seem to me not to attend to these things, and that too, though you are a learned man.*

13. When the antecedent is singular, the relative sometimes in the plural (more in poetry than in prose), to denote the whole corresponding class; as,

φίλοις ἀληθὴς ἦν φίλος, ὧν ἀριθμὸς οὐ πολὺς, *to friends he was a real friend, one of the few to be found* (lit. *of which friends the number is not great*).

ἀνὴρ καλὸς τε καὶ αἰσχύνης, ἐν οἷς οὐδαμοῦ σὺ φανήσῃ γεγονώς, *a man well-born and honourable, in which class you will be shewn to have no place* (lit. *amongst which men you will be evident having been born nowhere*).

14. The indefinite relatives ὅστις, ὅστις ἂν and ἅν commonly answer to a plural antecedent;

ἄνθρωποις τίνυνται, ὅτις κ' (Ep. for ὅστις ἂν) ἐπίορκον ὁμόσση, *they punish all men who swear falsely.*

ἀσπάζεται πάντας, ὃς ἂν περιτυγχάνῃ, *he salutes all he meets.*

15. Sometimes the antecedent is attracted to the case of the relative (*Inverse Attraction*); as,

ἔλεγον ὅτι Λακεδαιμόνιοι πάντων ὧν θέονται πεπραγότες εἶεν παρὰ βασιλέως, *they said that the Lacedaemonians had procured all they wanted from the king.*

16. On the principle of attraction are to be explained the phrases ἐφ' ᾧ or ἐφ' ᾧ τε *on condition*, ἀφ' οὗ or ἐξ οὗ *since*, μέχρις οὗ *until*, ἀνθ' ὧν *in return for, because*, οἷός εἰμι or οἷός τε εἰμί *I am fit, I am able*, οἷόν ἐστι or οἷόν τε ἐστί *it is fit, it is possible*, with many others of frequent occurrence:

ἐφ' ᾧ τε ἔχειν, *on condition of having*, i. e. ἐπὶ τούτῳ ὥστε ἔχειν, *on this condition, so as to have.*

ἐξ οὗ διαστήτην, *from the day when they quarrelled*, i. e. ἐξ ἐκείνου ὅτε, *from that (point) when.*

ἀνθ' ὧν ἀνὴρ ἀγαθὸς ἐγένετο, *because he shewed himself a brave man*, i. e. ἀντὶ τούτων, ὅτι ἐγένετο, *in consideration of this, that he shewed himself.*

οὐχ οἷός τε εἰμὶ ταῦτα διαπράξει, *I am not able to accomplish these objects*, i. e. οὐ τοιοῦτός εἰμι ὥστε διαπράξει, *I am not such a man as to accomplish.*

17. To attraction also is due the phrase ὅς βούλει or ὅστις βούλει *any you please, any whatever*:

τὰ δέκα ἢ ὅστις βούλει ἄλλος ἀριθμός, *ten or any other number whatever.*

18. The relatives οἷος, ὅσος, ὅστισοῦν, ἡλίχος with two or three others of kindred meaning often suffer

attraction along with the subject of the relative clause; as,

πρὸς ἄνδρας τολμηροὺς οἷους καὶ Ἀθηναίους,
against bold men such as the Athenians, i. e.
οἷοι καὶ Ἀθηναῖοι εἰσιν.

οἷψ γε ἐμοὶ παντάπασιν ἄπορον, *exceedingly hard*
for such as I, i. e. τῷ τοιοῦτῳ γε οἷος ἐγὼ εἰμι.
τὴν δὲ γυναῖκα εὗρον, ὅσῃν τ' ὄρεος κορυφῇ, *and*
they found his wife, tall as the top of a moun-
tain, i. e. τοσαύτην ὅση ἐστὶν ὄρεος κορυφῇ.

Sometimes the article precedes; as,

χαλεπὸν τοῖς οἷοις ἡμῖν τε καὶ ὑμῖν, *hard for*
such as we and you.

19. Somewhat similar to this is the use of θαυμαστός and some other words with ὅσος and οἷος; as,

χρήματα ἔλαβε θαυμαστὰ ὅσα, *he received a*
wonderful deal of money, i. e. θαυμαστόν ἐστιν
ὅσα χρήματα ἔλαβε.

πίθηκοι ἄφθονοι ὅσοι ἐν τοῖς οὐρεσι γίνονται, *mon-*
keys in vast numbers are produced in the moun-
tains.

20. Inverse attraction commonly takes place in the phrase οὐδεὶς ὅστις οὐ; as,

οὐδενὸς ὅτου οὐ πάντων ἂν ὑμῶν καθ' ἡλικίαν
πατὴρ εἶην, *there is not one of you all whose*
father I am not old enough to be, i. e. οὐδεὶς
ἐστὶ πάντων ὑμῶν ὅτου καθ' ἡλικίαν οὐκ ἂν
εἶην πατήρ.

οὐδενὶ ὅτῳ οὐ ταῦτα γέλοια φαίνεται, *there is no*
one to whom the absurdity of this is not evident,
i. e. οὐδεὶς ἐστὶν ὅτῳ ταῦτα οὐ φαίνεται γέλοια.

21. Relative adverbs of place also suffer both forms of attraction occasionally, ὅθεν being used for ἐντεῦθεν οὐ, ὅποι for ἐνταυθοῖ ὅπου, καίθεν ὅθεν for καίσε ὅθεν, ἄλλοσε for ἀλλαχοῦ ὅποι &c.

Impersonal Usage.

1. Many verbs are used impersonally, i. e. in the third person without a nominative. The suppressed nominative may however always in some way or other be supplied; as,

καλῶς ἔχει, *it is well*, scil. τὰ πράγματα.

δεῖ πονεῖν, *it is necessary to work hard*,
where πονεῖν is the real subject of δεῖ.

ὕει, νίφει, *it rains, it snows*, i. e. Ζεὺς ὕει,
Jupiter sends rain &c.

ἑσάλπιγξε, *the trumpet sounded*, i. e. ἑσάλ-
πιγξεν ὁ σαλπικτής, *the trumpeter blew the
trumpet.*

ἔσεισε, *there was an earthquake*, τὴν γῆν
ἔσεισεν ὁ θεός or Ζεὺς, *the god or Jupiter
shook the earth.*

ἦν ἐγγὺς ἡλίου δυσμῶν, *it was near sunset*,
sc. ἡ ἡμέρα.

προσημαίνει, *there are prognostications*, i. e.
ὁ θεός or τὰ πράγματα προσημαίνει, *the
god or events prognosticate.*

2. The impersonal use of passive verbs sometimes occurs, but not so frequently as in Latin; as,

λέγεται, *it is said.*

ἱκανὰ τοῖς πολεμίοις εὐτύχεται, *successes
enough have been obtained by the enemy*
(lit. *it has been succeeded enough by the
enemy*).

παρεσκεύασται, *preparations have been made.*

3. A kind of impersonal usage occurs in the employment of the third person plural, the third person singular, second person singular or first person plural in a general, indefinite sense, like the use of *they, one, you or we* with the verb in English; as,

φασί, *they say* — *it is said*.

ὅπερ πάσχουσι, *a feeling which men experience*.

οἶεσθαι εἰδέναι, ἃ οὐκ οἶδεν, *to think one knows what one does not know*.

τὴν πόλιν ὄντως ἂν ἡγήσω πολέμου ἐργαστήριον εἶναι, *you would have thought the town literally an arsenal of war*.

τὸν κανόνα προσφέρομεν, *we apply the carpenter's rule*.

There is an ellipsis of τίς in this use of the third personal singular, which is in fact much more frequently expressed than understood; as in οὐκ ἂν τις εὖροι ἄνδρα σοφώτερον, *one would not find a wiser man*.

APPOSITION.

A substantive or its equivalent in attributive relation to another, as a definition, specification or explanation of it, so as to form a condensed relative clause, is called its *appositive*, and this relation is called *Apposition*. Thus in *Socrates, the philosopher*, the word *philosopher* is the appositive of *Socrates*, serving to specify *the Socrates* meant, and being equivalent to *who was the philosopher*.

1. A substantive or quasi-substantive in apposition to another is commonly put in the same

number and case, and (if living creatures are spoken of) in the same gender as that other; as,

Κῦρος ὁ βασιλεύς, *Cyrus the king, or king Cyrus.*

Obs. This is the usual order of a proper name and its apposite, and the proper name commonly has, the apposite has not the article. But for proper names of rivers, the regular order is as in ὁ Εὐφράτης ποταμός. So in the case of lakes, and of mountains. But, as many proper names of mountains are masc. and fem., we find also such arrangements as in ἡ Αἴτνη τὸ ὄρος, Πάρνης τὸ ὄρος.

2. But the apposite often differs in number, or in gender (even when living creatures are spoken of), or in both; as,

κρατῆρες, ἀνδρὸς εὐχειρος τέχνη, *bowls, the handiwork of a skilful man.*

κόλαξ, δεινὸν θηρίον, *a flatterer, a terrible creature.*

ἔκπωμα, φλαυρούργου τινὸς τεχνήματ' ἀνδρός, *a drinking-cup, the work of some sorry artist.*

ἡ βουλὴ οἱ Πεντακόσιοι, *the council of the Five Hundred.*

ἡ Αἴτνη τὸ ὄρος, *mount Aetna.*

The apposition of the plural with the singular is mostly poetical.

3. A peculiar kind of apposition occurs where an accusative case stands as apposite not of any word expressed, but of the verbal action implied in a sentence; as,

Ἐλένην κτάνωμεν, Μενέλαον λύπην πικράν, *let us kill Helen, (which will be) a bitter grief to Menelaus, where the death of Helen is the λύπη πικρά.*

ἢ τις Ἀχαιῶν ῥίψει ἀπὸ πύργου, λυγρὸν θάλαθρον,
*or one of the Achæans will throw him from a
 tower, a sad death, where being thrown from
 a tower is the λυγρὸς θάλαθρος.*

Such instances are rare, except in poetry. But a similar apposition of frequent occurrence in prose, takes place in the phrases τὸ δὲ μέγιστον *but what is most important of all*, τὸ λεγόμενον *as is said, as they say*, τὸ τοῦ ποιητοῦ *as the poet says* &c. So ὕμῶν οἱ πρόγονοι, τὸ γε μέγιστον, ἔσωσαν ἀπὸ βαρβάρων τοὺς Ἕλληνας, *what is more than all, your ancestors saved the Greeks from barbarians*. Whether these are accusatives or nominatives, it is not easy to determine.

4. With the accusative marking the object of an active verb is joined not unfrequently (in poetry at least) a second accusative in a kind of apposition, defining more accurately the part affected by the verbal action; as,

ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων; *what words
 have escaped the wall of thy teeth?* (lit. *thee,
 the wall of thy teeth*).

Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον, *and
 a terrible quaking came over the limbs of the
 Trojans, every man of them.*

τὸν δὲ Ἀρδιαῖον καὶ ἄλλους συμποδίσαντες χεῖράς
 τε καὶ πόδας καὶ κεφαλὴν, εἴλχον, *and having
 bound Ardicæus and others hand, head and foot,
 they dragged them off.*

This is called by the old grammarians σχῆμα καθ' ὅλον καὶ μέρος, *construction with reference to whole and part*.

5. This construction is extended, though more rarely, to the dative also; as,

Πηλεὺς πέρι κῆρι φίλος γένετ' ἀθανάτοισιν, *Peleus
 was very dear to the heart of the immortal gods.*

δίδου δέ οἱ ἡνία χερσίν, *and he gave the reins into his hands.*

6. Substantives are used sometimes in such close apposition with others, as to become virtually adjectives. In prose ἀνὴρ is of constant recurrence so used; as, ἀνὴρ μάντις *a prophetic man* i. e. *a prophet*, ἀνὴρ στρατιώτης *a military man*. This usage is extended in poetry to a large number of words of all meanings; as, καταβάτης κεραυνός *the descending thunder-bolt*, παρθένος ψυχὴ *a virgin soul*, βοῦς ἀροτὴρ *a ploughing ox*.

THE ARTICLE.

1. The Article was originally a demonstrative pronoun. As such it appears in Homer, who never perhaps uses it as a genuine article, though there are not wanting passages in which it approximates to its later meaning.

ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν, *for he came to the swift ships of the Achæans,*
where ὁ = ὁ ἀνὴρ *that man*.

ἤματι τῷ δτε, *on that day when*.

Νέστωρ ὁ γέρων, *Nestor that aged man*.

τὸ σὸν μένος, *that rage of thine*.

τὰ τεύχεα καλὰ, *those arms (so) fair*.

ὁ δ' ἔπειτα μετ' ὕδα ἰσόθεος φώς, *and then he, the godlike man, addressed them*.

αὐτὰρ ὁ μήνιε, νηυσὶ παρήμενος ὠκύποροιαι
διογενὴς Πηληϊὸς υἱὸς πόδας ὠκὺς Ἀχιλ-
λεός, *but he, the Jove-born son of Peleus,*

Achilles swift of foot, was cherishing his wrath, as he sat by his swift-sailing ships.

2. In later writers, when δ , η , $\tau\acute{o}$ had assumed the proper force of an article, many remains of the Homeric usage were left. In Herodotus and in Doric writers it is often used as in Homer, and occasionally in Attic poetry, as in Sophocles — $\tau\acute{o}\nu$, $\tilde{\omega}$ Ζεῦ πάτερ , $\delta\upsilon\pi\acute{o}$ $\sigma\tilde{\omega}$ $\varphi\theta\acute{\iota}\sigma\sigma\omicron\nu$ $\kappa\epsilon\rho\alpha\upsilon\nu\tilde{\omega}$, *him, o father Jove, slay with thy thunder-bolt*. Even in Attic prose, certain forms and phrases regularly admitted the word in its ancient sense. Thus, it always may have (though it often has not) this meaning, when followed immediately by $\mu\acute{\epsilon}\nu$ or $\delta\acute{\epsilon}$. Plato has $\tau\acute{o}$ $\gamma\epsilon$, $\tau\tilde{\omega}$ *for that reason, therefore*, and other Attic writers also use $\delta\acute{\iota}\alpha$ $\tau\acute{o}$ *therefore*, $\pi\rho\acute{o}$ $\tau\omicron\upsilon$ *before that, formerly*, $\kappa\alpha\iota$ $\tau\acute{o}\nu$ *and him* (at the beginning of a sentence only), $\tau\acute{o}\nu$ $\kappa\alpha\iota$ $\tau\acute{o}\nu$, $\tau\acute{o}$ $\kappa\alpha\iota$ $\tau\acute{o}$ *this person and that, this thing and that* (e. g. $\tau\acute{o}$ $\kappa\alpha\iota$ $\tau\acute{o}$ $\acute{\epsilon}\lambda\epsilon\gamma\epsilon$, *he said this and that, he said one thing or another*) &c.

3. The chief usages of the article proper are these.

(a.) It is used in a simple definite sense; as, δ $\tilde{\alpha}\nu\theta\rho\omega\pi\omicron\varsigma$ *the man*.

(b.) It is used with the names of the great objects of nature, the seasons, natural phenomena and the like; as, δ $\eta\lambda\iota\omicron\varsigma$ *the sun*, $\omicron\acute{\iota}$ $\acute{\alpha}\sigma\tau\acute{\epsilon}\rho\epsilon\varsigma$ *the stars*, δ $\upsilon\epsilon\tau\acute{o}\varsigma$ *rain*, η $\delta\pi\acute{\omega}\rho\alpha$ *autumn*, η $\acute{\epsilon}\chi\lambda\epsilon\iota\psi\iota\varsigma$ $\tau\omicron\upsilon$ $\eta\lambda\acute{\iota}\omicron\upsilon$ *an eclipse of the sun*.

(c.) It very frequently generalises, or marks a whole class, or one individual as a type of a class; as, ἡ ἀρετή *virtue* generally, in the abstract, οἱ ἄνθρωποι *men, mankind*, οἱ κακοί *the wicked*, ὁ κακός *a wicked man* as a type of οἱ κακοί, οἱ κακοὶ ἄνθρωποι *wicked men*.

(d.) Proper names sometimes have the article, sometimes not. If they refer to well known persons, places &c., they may take the article and very often do. So ὁ Σωκράτης *Socrates (the great philosopher)*. If they have been previously mentioned, they very frequently take the article — ἡ Ἐπόαξα, *Epyaxa (the person already mentioned by that name)*.

(e.) The article is sometimes distributive in sense; as, τρία ἡμιδάραικα τοῦ μηνός *three half-darics the or a month i. e. every month*.

(f.) It takes the place of an unemphatic possessive pronoun very frequently where the context naturally indicates the possessor without danger of mistake; as, Κῦρος ἀνέβη ἐπὶ τὸν ἵππον *Cyrus mounted his horse*, πρότεινον τὰς χεῖρας *stretch out your hands*.

(g.) The article is also used, as in English, where *one* object only is from the nature of the case present to the writer's mind; as, ἡ ἀγορά *the market-place (of the town where he lives)*, εἰς τὴν οἰκίαν *into the house (i. e. his house)*, τοὺς ἵππους ἐπληγες τῇ μάστιγι *he struck his horses with the whip*.

(h.) It is commonly joined with possessive and

demonstrative pronouns; as, ὁ ἐμὸς δοῦλος *my slave*, ἐκεῖνος ὁ στρατηγός *that general*.

(i.) It is added to infinitives, participles and adjectives to give them a substantival sense; as, βούλεσθαι *to wish*, τὸ βούλεσθαι *the wishing*, ποιῶν *making*, ὁ ποιῶν *the making man* i. e. *he that makes*, ἀποβησόμενος *about to result*, τὸ ἀποβησόμενον *the about-to-result thing* i. e. *what will be the result*, τὸ πρόθυμον *the eager* i. e. *eagerness*.

4. Examples of the Force of the Article.

ἀγαθὸν *a good thing*, τὸ ἀγαθόν *good* abstractedly.

πολλοὶ *many men*, οἱ πολλοὶ *the many, most men*.

πλείονες *more*, οἱ πλείονες *the greater number*.

τὸ βάρβαρον, τὸ Ἑλληνικόν, *for οἱ βάρβαροι, οἱ Ἕλλη-
λγες.*

τὰ Τρωϊκά *the Trojan war*, τὰ Ἑλληνικά *the history of
Greece.*

ἡ ἄνω πόλις *the up* i. e. *the upper city*, οἱ τότε ἄνθρωποι *the then men* i. e. *the men of that time*; so οἱ νῦν &c.

Λεωνίδας ὁ Ἀναξανδρίδου *Leonidas, the son of Anaxan-
drides.*

αἱ μετὰ δόξης ἡδοναὶ *or (with the article repeated) αἱ
ἡδοναὶ αἱ μετὰ δόξης the pleasures which are with
credit* i. e. *creditable pleasure*. So τὰ μακρὰ τεῖχη
or τὰ τεῖχη τὰ μακρὰ the long walls. τὸ πᾶρος
formerly, τὸ πάλαι *of old time*, τὸ παράπαν *alto-
gether*, τὰ μάλιστα *chiefly*, τὸ ἐπὶ σοί *as much as
in you lies.*

τὰ τῶν φίλων *the affairs of friends*, τὰ Ἀθηναίων *the
interests of the Athenians.*

τὰ τῆς ὀργῆς *anger.*

τὸ ὑμέτερον i. e. *ὑμεῖς ye*, τὰμά i. e. *ἐγώ.*

ὁ τῶν Ἀθηναίων στρατός καὶ ὁ τῶν βαρβάρων (sc. στρατός) *the army of the Athenians and that (lit. the) of the barbarians.*

τό μὴδὲν ἄγαν *the (proverb) μηδὲν ἄγαν.*

τὸ δ' ὑμεῖς ὕταν εἶπω, τὴν πόλιν λέγω, *but when I say 'you', I mean the state.*

5. The position of the article may be best illustrated by the following examples —

Art., adj. & — ἡ καλὴ πόλις *the handsome city*, or ἡ subst. πόλις ἡ καλή, or πόλις ἡ καλή, but not ἡ πόλις καλή.

Art. & part. — ἡ γενομένη μάχη *the battle which took with subst. place*, or ἡ μάχη ἡ γενομένη, but ἡ μάχη γενομένη means *the battle, having taken place*. Yet, if other words intervene between the article and substantive, the last-named order is unobjectionable as an equivalent of the first. Thus ἡ ἐν Μαραθῶνι μάχη γενομένη = ἡ ἐν Μαραθῶνι γενομένη μάχη.

Art. and demonstr. pron. οὗτος ὁ βασιλεὺς *this king*, or ὁ βασιλεὺς οὗτος, but not ὁ οὗτος βασιλεὺς.

οὗτος, ὅδε, ἐκεῖνος, or αὐτός *self*, with ὅδε, not ὁ ὅδε πόλεμος.

substantive. ἐκεῖνη ἡ στήλη *that pillar*, or ἡ στήλη ἐκεῖνη, not ἡ ἐκεῖνη στήλη. ὁ διδάσκαλος αὐτός *the master himself*, or αὐτός ὁ διδάσκαλος, but ὁ αὐτός διδάσκαλος means *the same master*.*

* When there is an adjective also or a gen. case in connection with the substantive, the order may be as in ἡ στενὴ αὕτη ὁδός *this narrow road* or αἱ τῶν πολεμίων ἐκεῖναι νῆες *those ships of the enemy's*.

Art. and possessive pron. with subst. ὁ ἐμὸς πατήρ *my father*, or ὁ πατήρ ὁ ἐμὸς, or πατήρ ὁ ἐμὸς, like the art., subst. and ordinary adjective.

Art. & subst. with two or more adj. or adj. and genitive &c. ἡ ἀρχαία ἡ ἡμετέρα φωνή *our ancient language*, or ἡ ἀρχαία φωνή ἡ ἡμετέρα, or ἡ ἡμετέρα ἡ ἀρχαία φωνή, or ἡ ἡμετέρα ἀρχαία φωνή &c. ἡ λίθος αὐτὴ ἡ καλὴ ἡ διαφανής *this beautiful transparent crystal*, or αὐτὴ ἡ λίθος ἡ καλὴ ἡ διαφανής &c.

ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἑορτῇ, *at the most important festival of Jupiter*, or ἐν τῇ μεγίστῃ τῇ τοῦ Διὸς ἑορτῇ &c.

αἱ μεθ' ἑαυτοῦ νῆες αἱ τρεῖς αἱ Χῖαι *the three Chian ships that were with him*, or αἱ νῆες αἱ τρεῖς αἱ Χῖαι αἱ μεθ' ἑαυτοῦ &c.

Art. & subst. with the adj. διὰ μέσης τῆς πόλεως *through the middle of the city*, or διὰ τῆς πόλεως μέσης. τὸ μέσον τεῖχος *the middle wall*. μέσος, ἄκρος, ἑσχατος, ὅλος, πᾶς &c.

ἐν ἄκρῃ τῇ πόλει *in the citadel of the town*, or ἐν τῇ πόλει ἄκρῃ. So also are used ἑσχατος and ὅλος.

πᾶσα πόλις *every city*, πᾶσα ἡ πόλις *all the city*, ἡ πᾶσα πόλις *the whole city together* otherwise ἡ πόλις πᾶσα.

Obs. 1. The article is occasionally placed before a relative clause, which thus stands in the place of a substantive to it; as,

προσέχει καὶ μισεῖν τοὺς οἷόσπερ οὗτος, *it is a duty even to hate such men as he*.

Obs. 2. All words, as a general rule, placed between the article and its substantive, have

a qualifying or attributive power in respect of the substantive; as,

ἡ τῶν τὰ τῆς πόλεως πράγματα πρᾶσσόντων
ἐν τῷ νῦν καιρῷ ῥαθυμία, *the indifference*
of those who administer the affairs of the
state at the present crisis.

6. If a substantive is connected with another in the genitive case, and it has the article, the dependent genitive also takes the article.

The following example illustrates the use and position of the article in this connection —

οἱ τοῦ δένδρου καρποί *the fruit of the tree*, or οἱ καρποί οἱ τοῦ δένδρου, or καρποί οἱ τοῦ δένδρου, or οἱ καρποί τοῦ δένδρου, or τοῦ δένδρου οἱ καρποί. The last-named position of words is not very common, except in the case of *partitive* genitives, for which class of genitives this or the one immediately preceding it is the regular order.

Some few special exceptions to the above rule may be found, which may be satisfactorily accounted for: but, generally speaking it is strictly observed both in prose and poetry. It does not however imply that, if the dependent genitive has the article, the other substantive must necessarily take it.

7. Many words which according to the rules already given should have the article, are constantly recurring without it.

This arises principally from three causes —

(a.) There are some particular words which have a marked tendency to be *anarthrous* (i. e. *without the article*).

(b.) The article is frequently omitted before a word governed by a preposition.

(c.) Whilst the subject of a sentence very generally takes the article; in the predicate, the complement does not; as,

νύξ ἡ ἡμέρα ἐγένετο, *day was turned into* (lit. *became*) *night*.

ὁ δὲ νόμος οὗτος, *now the law is this*.

Obs. Sometimes both subject and complement are without the article; sometimes they both have it, when the notion in the complement is such that it can be predicated of that particular subject only, as in τοῦτ' ὁ κρανίον ἡ Ἑλένη ἐστίν *this skull is Helen*.

8. The article has sometimes an ironical force.

THE ADJECTIVE.

1. The adjective in the neuter gender, especially with the article, becomes often virtually a substantive; as,

τὸ εὐτυχές, *good luck*.

οἱ Ἀθηναῖοι ἐπὶ μέγα ἐχώρησαν δυνάμει,
the Athenians advanced to greatness of power.

This quasi-substantive may not only have a genitive dependent on it (as in the last example), but is even found with the possessive pronoun; as,

τὸ ἐμὸν αἰσχρόν, *my disgrace*.

2. The adjective has often a *proleptic** reference; as,

* For an explanation of the figure *prolepsis*, see at the end of the Syntax.

παῖδας περισσῶς ἐκδιδάσκεισθαι σοφούς, *to have children taught (and made) too learned.*

εὐφημον κοίμησον στόμα, *close thy mouth in auspicious silence — lit. silence thy mouth auspicious.*

Comparatives and Superlatives.

1. If two substantives or the like are connected by a comparative adjective (or adverb) and the conjunction ἢ *than*, the case of the latter word is properly determined by the verb understood; as,

πλουσιώτερός ἐστιν ἢ ἐγώ (scil. εἰμί), *he is richer than I (am).*

πλουσιωτέρῳ ἂν ἢ ἐγὼ ἐδίδους, *you would give it to a richer man than I (am).*

τοῖς νεωτέροις καὶ μᾶλλον ἀχμάζουσιν ἢ ἐγώ (sc. ἀχμάζω) παραινῶ, *I exhort those who are younger and more vigorous than I (am vigorous).*

μεῖζόν τι δῶρον πλουσίῳ ἢ ἐμοὶ ἂν ἐδίδους, *you would give some greater present to a rich man than to me, where ἂν ἐδίδους you would give must be supplied.*

2. But more commonly, after a comparative and ἢ, the latter word is put, by attraction, in the same case as the former; as,

πλουσιωτέρῳ ἢ ἐμοὶ ἂν ἐδίδους, *you would give it to a richer man than I.*

μέλλεις ἐπ' ἄνδρας στρατεύεσθαι πολὺ ἀμείνονας ἢ Σκύθας, *you are going to make*

an expedition against men much superior to the Scythians.

3. Very frequently, ἦ is omitted after a comparative, and the latter word is then put in the genitive case; as,

πλουσιώτερός ἐστιν ἐμοῦ, *he is richer than I.*
ταῦτα τοῖς ὀπλίταις οὐχ ἥσσον τῶν ναυτῶν
παρὰχελεύομαι, *I urge this upon the hop-
lites no less than upon the sailors.*

τοῦ Πλούτου παρέχω βελτίονας ἄνδρας, *I make
better men than Plutus does.*

4. In verbal expressions implying *desire, expediency* and the like, the adverb μᾶλλον *more* must often be supplied; as,

ζητοῦσι κερδαίνειν ἢ ἡμᾶς πείθειν, *they are seek-
ing to take advantage (of us) rather than to con-
vince us.*

ὀικαιόν ἐστιν ἐμὲ ταῦτ' ἔχειν ἢ ὑμᾶς, *it is more
just that I should have this property than you.*

5. When πλέων, μείων or ἐλάσσων are used before numerals, ἦ is sometimes omitted, without any change in the case of the word following. In this connection, πλέων or πλείν, πλείω, μείων, ἐλασσον are mostly used as undeclined, sometimes with, sometimes without ἦ; as,

ἔτη γεγονώς πλείω ἐβδομήκοντα, *more than seventy
years old.*

παρδαλᾶς ἐνημμένοι πλείν ἐξακόσιοι, *more than
six hundred men clad in leopard-skins.*

6. The comparative has three secondary meanings. For instance, μείζων *greater* means also μείζων τοῦ εἰωθότος *greater than usual* or *very*

great, μείζων τοῦ δέοντος *greater than right or too great*; μείζων ἢ ἐλάσσων *more great than small or somewhat great*.

Κλεομένηα λέγουσι, ἡχόντων τῶν Σκυθέων, ὁμιλέειν σφι μεζόνως, *they say that, when the Scythians had come, Cleomenes associated very much with them*.

ἐδόκεε ἡ ἀπόκρισις ἐλευθερωτέρη εἶναι, *the answer appeared to be too free*.

Μαιανδρίῳ τῷ τυράννῳ ἦν ἀδελφεὸς ὑπομαργότερος, *the tyrant Mæandrius had a brother somewhat deranged*.

Obs. In the Greek of the N. T. the comparative preceded by the article is often used in the sense of a superlative.

7. The following examples sufficiently illustrate certain usages of the comparative.

μεῖζον κακὸν ἢ ὥστε φέρειν, *too great a misfortune to bear* (lit. *a misfortune greater than so as to bear it*). *Obs.* ὥστε is often understood.

Ἀλκιβιάδης ταῖς ἐπιθυμίαις μεῖζοσιν ἢ κατὰ τὴν ὑπάρχουσαν οὐσίαν ἐχρῆτο, *Alcibiades had tastes too extravagant for the property he possessed* (lit. *Alcibiades exercised desires greater than in accordance with his disposably existing property*). Instead of κατὰ, is also found πρὸς.

ἔργα λόγου μεῖζονα, *works surpassing description* (lit. *greater than telling*).

κούσει δὲ χάρμα μεῖζον ἐλπίδος κλέειν, *and thou shalt hear of a joy greater than thou canst hope to hear*.

ἀξυνετώτερος ἢ ἀδικώτερος, *more senseless than unjust* — with two comparatives.

γλυκερώτερον ἢ μελικήρου, *sweeter than a honey-comb* — ἢ redundant.

8. Besides its strict meaning, the superlative has a secondary sense of *very*; as,

ἵπποι εὐχρηστότατοι καὶ ἄριστοι, *very useful and excellent horses*.

9. The superlative, like other *partitive* words, is often followed by a genitive. This genitive commonly denotes *the whole in reference to the part*; but, by a peculiar Greek idiom, it not unfrequently expresses *the remaining part**; as,

ἄριστος τῶν ἄλλων, *bravest of them all* (lit. *bravest of the others*).

πόλεμος ἀξιολογώτατος τῶν προγεγενημένων, *a war most worth recording of all that ever happened* (lit. *of those that had happened before*).

The superlative thus passes into the use of the comparative; as,

σεῖο δ', Ἀχιλλεῦ, οὐτις ἀνὴρ προπάρειθε μακάρτατος, *but than thou, Achilles, none was ever aforetime more blessed of the gods*.

ἐς τούτους δέ μοι δοχέει καὶ οὐ προσώτατα ἀπικέσθαι ὁ Αἰγύπτιος στρατός, *and the Egyptian army seems to me to have advanced into their country and no further*.

10. Particular usages of the superlative —

(a.) τὴν Ἑλληνικὴν δύναμιν ἤθροισεν ὥς μάλιστα

* Our English poet Milton has in several passages adopted this Grecism, as in "the fairest of her daughters, Eve".

ἐδύνατο ἐπικρυπτόμενος, *he collected his Greek force as stealthily as he could.*

More commonly with δύναμαι understood;
παρήγγειλε λαμβάνειν ἄνδρας Πελοποννησίους
ὅτι πλείστους καὶ βελτίστους, *he instructed them to get as many Peloponnesians and as serviceable as they could.*

ὅπως χαλεπώτατον, *as difficult as can be.*
στρατιὰ ὅση πλείστη, *as large an army as possible.*

ἤ τάχιστα, *as quickly as possible.*

ὅσον ἄριστα, *as well as possible.*

ὅτι χείριστος, *the worst possible.*

- (b.) δῶρα πλεῖστα εἰς γε ἄνθρωπον ὧν ἐλάμβανε, *he received more presents than any one man besides* (lit. *he received most presents being one man at least*). The partic. ὧν is as often omitted.

11. The adverbs μᾶλλον and μάλιστα are often redundant; as,

μᾶλλον ὀλβιώτερος, *more prosperous.* μάλιστα ἐχθιστος, *most hateful.*

12. Comparatives and superlatives are often followed by the reflexive pronouns ἑαυτοῦ, σεαυτοῦ, ἑαυτοῦ (the last joined with αὐτός), to denote a comparison of qualities at different times or under different circumstances; as,

ὁ Νεῖλος τοῦτον τὸν χρόνον αὐτὸς ἑωυτοῦ ῥέει
πολλῷ ὑποδεέστερος, *the Nile at this time flows in a much less copious stream than*

at other times (lit. much more deficient itself than itself).

δυνατώτεροι αὐτοὶ αὐτῶν ἐγίνοντο, *they became more powerful than before.*

ἡ Κασπίη εὐρύς ἐστι, τῇ εὐρυτάτῃ ἐστὶ αὐτῇ ἐωυτῆς, ὀκτὼ ἡμερῶν, *the Caspian is in breadth eight days' sail where it is broadest (lit. broadest itself of itself).*

νέος ὢν πᾶς ἄνθρωπος τὰ τοιαῦτα ἀμβλύτατα αὐτὸς αὐτοῦ ὁρᾷ, *when he is young, every man sees such things less clearly than in after-life (lit. most dully himself of himself i. e. most dully of all times, more dully than at any other time).*

For ἐν τοῖς with the superlative, see Rule 11, page 256.

Verbals in -τέος.

1. Verbals in -τέος are for the most part used impersonally, very often in the plural. The agent, if expressed, is put in the dative; and they may be followed by any cases which the verbs can govern from which they are derived; as,

ἰτέον or ἰτέα ἐστίν, *we must go* — Lat. *eundum est.*

ἀσκητέον ἐστὶ τὴν ἀρετὴν, *we ought to practise virtue.*

ἐπιθυμητέον ἐστὶν εἰρήνης πᾶσι τοῖς πολίταις, *all the citizens ought to desire peace.*

οἰστέον τάδε, *one must bear this.*

2. These verbals are also sometimes used personally; as,

ἀσκητέα ἐστὶν ἡ ἀρετή, *we ought to practise virtue*
(lit. *virtue is to be practised*), Lat. *virtus colenda est*.

3. The agent is sometimes in the accusative; as,
καταβατέον ἐκαστον, *each must go down*.

And dative and accusative are sometimes combined; as,

ἐξοιστέον γ' ἄρ' ὅπλα Καδμείων πόλει ἐκτὸς τά-
φρων τῶνδ' ὥς μαχουμένους τάχα, *the city of*
the Cadmeans then must bear forth arms outside
these trenches soon to fight.

THE PRONOUN.

1. In dialogue, the pronoun often stands alone (the verb being understood), yet not necessarily with any emphasis; as,

A. ἢ σὺ λέγεις τάδε; B. ἔγωγε. A. *do you say*
so? B. *yes, I do*.

A. εἰ χρή, θανοῦμαι. B. μὴ σύγε. A. *if need be,*
I will die. B. *nay, do not so*.

2. In entreaties, the accusative σέ is often inserted without a verb between the preposition πρὸς and the genitive; as,

μὴ, πρὸς σε θεῶν, τλῆς με προδοῦναι, *do not,*
I beseech thee by the gods, have the cruelty to
forsake me — where ἔχετεύω may be supplied.

Sometimes the verb is expressed; as,

πρὸς σε θεῶν αἰτῶ, *I entreat thee by the gods*.

3. Strictly speaking, the possessive pronouns ἐμός, σός &c. mark the *possessor*, *agent*, or *subject*; not the *object*. But they are sometimes, particularly in poetry, used in an *objective* sense; as,

ὁ ἐμός δοῦλος, *my slave* — possessor.
 τὰ ὑμέτερα ἔργα, *your deeds* — agent.
 αἱ ἐλπίδες αἱ αἱ, *your hopes* — subject.
 τὰμὰ νουθετήματα, *your advice to me* —
 object.
 σὴ προμηθία, *from regard for thee* — ob-
 ject.

4. The possessive pronouns are frequently followed by genitives or relatives in apposition or agreement with the personal pronouns implied; as,

τὰμὰ δυστήνου κακά, *my misfortunes, unhappy man that I am* — where δυστήνου agrees with μοῦ implied in ἐμά.
 ἐκκόψει κόραξ πατάξας τόν γε σὸν ὀφθαλμόν
 τοῦ πρέσβεως, *may a raven peck your eye and pull it out, you old man* — where πρέσβεως is in apposition with σοῦ implied in σόν.
 τὰ ὑμέτερα αὐτῶν, *your own possessions* —
 where αὐτῶν agrees with ὑμῶν implied in ὑμέτερα.
 τὰ ἐμά ἄχεα, ἡ προκλαίω, *my woes who weep in anticipation* — where ἡ agrees with the antecedent μοῦ implied in ἐμά.

5. Instead of the possessive forms, the genitives of the personal pronouns, μου (not ἐμοῦ), σοῦ, ἡμῶν, σφῶν, ἡμῶν, ὑμῶν, are frequently employed; as,

ἤκουσε τὸν πατέρα μου παρόντα, *he heard that my father had arrived*, or ἤκουσέ μου τὸν πατέρα παρόντα.

μῶν ὑμῶν αἱ ἐλπίδες κεναὶ εἰσι; *are then your expectations vain?* or μῶν αἱ ἐλπίδες ὑμῶν κεναὶ εἰσι;

Thus also the genitive of αὐτός,

οἱ πρόγονοι αὐτῶν, *their ancestors*, or αὐτῶν οἱ πρόγονοι.

The reflexive pronouns ἑαυτοῦ, σεαυτοῦ &c. are used in the same manner, but the order of the words is commonly different; as,

ὑπὸ τῶν ἑαυτοῦ στρατιωτῶν ἀπέθανεν, *he was killed by his own soldiers*, or ὑπὸ τῶν στρατιωτῶν τῶν ἑαυτοῦ ἀπέθανεν.

τοὺς σαυτοῦ φίλους εὐεργέτει, *serve your friends*, or τοὺς φίλους τοὺς σαυτοῦ εὐεργέτει.

Obs. The article is occasionally omitted, and the position of the words is not quite invariable. But the above examples shew the ordinary usages.

6. The pronoun αὐτός with the article immediately before it signifies *the same*. When no article immediately precedes, it signifies *self*, if it is in agreement with a substantive or pronoun, or is in the nominative case, or stands as the first word of a clause or in any other emphatic position. Otherwise, it is a quasi-personal pronoun, unemphatic, like the Latin *is*, meaning *him, her, it* (lit. *that man, woman, thing*). Thus;

εἰς ταὐτὸν ἦκεις, *you are come to the same (point).*

ἐστρατήγει ὁ βασιλεὺς αὐτός or αὐτὸς ὁ βασι-
λεὺς, *the king himself took the command.*
ἡδέως ἂν πυθοίμην αὐτοῦ σοῦ, *I should be
glad to learn it from you yourself.*

αὐτὸς ἔφη, *he said it himself.* αὐτοὺς ἐπαι-
νεῖ καὶ τοὺς συνεργούς, *he commends them
themselves and their fellow-labourers.*

μεταπέμπεται αὐτήν, *he sends for her.* ἔφη
αὐτῷ, *he said to him.*

Obs. In the late Greek of the N. T. αὐτός
often means *he* in the nominative case.

7. Of the demonstrative pronouns ὅδε and οὗτος, ὅδε implies the greater proximity — *this that is here, close at hand.* Hence, in a secondary sense, ὅδε is often *this that follows*, οὗτος *this which had preceded.* Thus before a speech, ἔλεξε τάδε is a constantly recurring expression, *he spoke as follows*, and after it, equally common is ταῦτα λέξας *after he had spoken thus*

8. Hence also ὅδε is used of the speaker himself; as,

ἦδε χεῖρ, *this hand of mine.*

ὅδ' εἰμ' Ὀρέστης, *here I Orestes am.* —

especially in the phrase so common in the tragedians, ἀνὴρ ὅδε (always without the article in this usage) as a synonym for ἐγώ; as,

μὴ θνήσχ' ὕπερ τοῦδ' ἀνδρός, *die not for me.*

9. Ὅδε (more rarely οὗτος) is used to announce a person's coming (particularly, in the dramatists, the entrance of a character upon the stage); as,

ἥδ' ἀπαδῶν ἐκ δόμων τις ἔρχεται, *here comes one of the female attendants from the palace.*

ἡρόμην ὅπου εἶη. οὗτος, ἔφη, ὀπίσθεν προσέρχεται, *I asked where he was. there he comes, said he, behind me.*

10. In Attic Greek, οὗτος often takes a vocative sense, mostly in contemptuous or scolding language, seldom in the higher style; as,

οὗτος, τί ποιεῖς; *holo! what are you doing, sir?*

ὦ οὗτος Ἀἴαν, δευτέρῳ σε προσκαλῶ. *Ho! Ajax, the second time do I call thee.*

The feminine αὕτη is also thus employed, but rarely.

11. The demonstrative ὅς (probably the origin of the relative) occurs frequently in Homer, occasionally in other poets, for the most part in conjunction with γάρ or καί; as,

ὁ γὰρ γέρας ἐστὶ θανάτων, *for that is an honour due to the dead.*

καὶ ὅς δειδούκε Διὸς μέγαλον κεραυνόν, *even he fears the thunderbolt of mighty Jove.*

It is found also in New Attic and Ionic prose, but its use is limited to the following phrases;

καὶ ὁ; *and he*, καὶ ἡ *and she*, in the nominative only.

ὅς καὶ ὁ; *such and such a person*, in the nominative only and very rare.

ἡ ὁ' ὅς *said he*, ἡ ὁ' ἡ *said she*, very common in Plato.

ὁ; μὲν — ὁ; δέ *one — and another*, in various cases, much used by Demosthenes. ὁ μὲν — ὁ; δέ is another form.

καὶ ὁ; ἑξαπληθεῖς δάκρυ ἀνὰ κράτος, *and he bring deceived, pursues at full speed.*

τάλαια δέ; μὲν ἀναιρῶν, εἰς δέ; δὲ τοὺς φυγάδας.

κατάγων, *destroying some cities, and forcing others to receive back their exiles.*

12. In the Epic, Ionic and Doric writers, the relative $\delta\varsigma$, η , δ very frequently passes into the form δ , η , $\tau\acute{o}$ (always accented); as,

πολλὰ δ' ἤρ' αὖθ' ὁ γεραῖος Ἀπόλλωνι ἄνακτι τὸν
ἠύχομος τέκε Λητώ, *and fervently prayed the
old man to king Apollo whom fair-haired La-
tona bore.*

The Attic tragedians use it sparingly, mostly *metri gratia*, and only in the forms beginning with τ : it is never found in prose or comedy.

13. The indefinite $\tau\acute{\iota}\varsigma$ answers to the English *a certain one, any one, a man, one* (the French *on*), and often to the indefinite article *a*.

14. $\tau\acute{\iota}\varsigma$ is also used for $\pi\acute{\alpha}\varsigma$ $\tau\acute{\iota}\varsigma$, *every one*; as,
εὖ μὲν $\tau\acute{\iota}\varsigma$ δόρυ θηξάσθω, *let every one whet his
spear well.*

15. $\tau\acute{\iota}\varsigma$ is often joined with adjectives of quality, quantity, &c.; as,

ἐγὼ $\tau\acute{\iota}\varsigma$, ὡς ἔοικε, δυσμαθής, *I am, it seems, one
slow to learn.*

It is used also with numerals; as,

εἰς διακοσίους τινὰς ἀνθρώπων, *to the amount of some
two hundred of them.*

16. $\tau\acute{\iota}\varsigma$ is often used to soften an expression and give it a degree of vagueness, like *quidam* in Latin, sometimes with ὥσπερ, *quasi ... quidam*; as,

ἐφάνη χονιορτὸς ὥσπερ νεφέλη λευκή, χρόνῳ δὲ
συχνῷ ὕστερον ὥσπερ μελανία $\tau\acute{\iota}\varsigma$ ἐν τῷ πεδίῳ
ἐπὶ πολὺ. ὅτε δὲ ἐγγύτερον ἐγγίνοντο, τάχα δὲ
χαλκός $\tau\acute{\iota}\varsigma$ ἤστραπτε, *there appeared dust in*

the air like a white cloud, and some time after a sort of hazy blackness on the plain stretching a long way. and when they drew nearer, presently something like brass began to gleam.

17. *τι* is often put with adverbs or neuter adjectives; as,

σχεδόν τι, nearly. οὐδέν τι, nothing.

18. *τις* is used to denote *some important, aliquis**; as,

ἔδοξε τι εἰπεῖν, he seemed to say something to the purpose.

19. The form *ἢ τις ἢ οὐδεὶς* is negative, yet with the expression of doubt; as,

ἀνέβη ἢ τις ἢ οὐδεὶς αὐτῶν, next to none of them went up.

20. The interrogative *τίς* properly belongs to direct questions, and *ὅστις* is the form for dependent questions; as,

ἤρετο ὅτι ποιοίη, he asked what he was doing.

A. οὗτος, τί ποιεῖς; B. ὅτι ποιῶ. A. holo! what are you about, sir? B. what am I about? — ὅτι ποιῶ really meaning ἐρωτᾷς ὅτι ποιῶ; do you ask what I am doing?

But *τίς* is often substituted for *ὅστις*, and sometimes the relative *ὅς* is used for it.

* In this sense, some grammarians write it with the accent, not as an enclitic — *ἔδοξε τί εἰπεῖν. τίς* generally follows the word which it qualifies, but not always; as in Homer, *ὥς δ' ὅτε τις φῶς*: in Ionic writers it often comes between the particle and a partitive genitive, as *τῶν τις ἐπέων*.

21. The following pronominal usages are to be noted:

ἐστρατήγει τρίτος αὐτός, *he held the command along with two other generals* — lit. *himself third*.

ὅ neut. of relative sometimes = ὅτι the conjunction, *that*.

τί; *why?* = διὰ τί; *on account of what?*

ταῦτα *on this account*, = διὰ ταῦτα. ὅ *wherefore*, = δι' ὅ.

ἔστιν οἱ, ἔστιν ὧν, ἔστιν οἷς &c. *some, of some, to some* &c., Lat. *sunt qui, sunt quorum, sunt quibus* &c. See Rule 7 under the *First Concord*.

ἔστιν ἵνα, ἔστιν ἥ, ἔστιν ὅτε &c. *in some cases, in some sort, sometimes* &c.

οὐκ ἔσθ' ὅπως, *it cannot be that*.

τόδε, *hither*.

ἄγαλμα μεθιστάναι τόδε, *to remove the image thus* — where ἄγαλμα τόδε *this image* is to be resolved into τὸ ἄγαλμα ὧδε.

τίς *one* is sometimes virtually equivalent to ἐγώ or σύ.

τὸ ταῦτόν, τὸ ἄλλτερον, *the same, the other*, with a double article, the crasis being lost sight of, as, in old English, *the t'one, the t'other*.

ἄλλοι is sometimes found in Homer as — οἱ ἄλλοι *the others, the rest*.

The Reflexive Pronouns.

1. A Reflexive Pronoun refers to a person or thing already named in a sentence. The word referred to is almost always the subject of the verb* — either (1) the main verb of the sentence or (2) the verb of the clause to which the pronoun belongs.

If the pronoun refers to a word in its own clause (whether the principal clause or a subordinate clause), it is a *direct, primary* or *nearer* reflexive; but if, standing in a dependent clause, it refers to a word in the principal clause, it is an *indirect, secondary* or *more remote* reflexive.

Obs. In this definition, if the reflexive is dependent on a participle (or is joined by a preposition with a participle) which agrees with a word governed by some word of the principal clause, the participle and reflexive are to be considered as forming a distinct subordinate clause.

2. The reflexives ἑαυτοῦ, σεαυτοῦ, ἑαυτοῦ, are used both in *nearer* and in *more remote* reference; as,

ὁ μῶρος ἑαυτὸν ἐπαινεῖ, *a fool praises himself.*

σύνοιδα ἑμαυτῶ, *I am conscious to myself.*

τὰ ἀριστα βουλευσασθε ὑμῖν αὐτοῖς, *you will determine on what is best for yourselves.*

ἐν ἑαυτοῖς ἐγένοντο, *they returned to their senses.*

ἔφη πάντας τοὺς ἀνθρώπους τὰ ἑαυτῶν ἀγαπᾶν, *he said that all men love their own possessions.*

νομίζει ὑμᾶς ἐφ' ἑαυτῶ εἶναι, *he considers that you are in his power.*

* Sometimes not, as, in Aristophanes, ἀπὸ σεαυτοῦ ἐγὼ σε διδάσκω, *I will teach you from yourself.*

Obs. Of the two plurals of ἑαυτοῦ, ἑαυτῶν and σφῶν αὐτῶν, the latter is the more emphatic, and is commonly used where there is any antithesis.

3. But instead of ἑμαυτῷ, ἐμοί or μοί may be used as a nearer reflexive with δοκῶ (δοκῶ ἑμαυτῷ or ἐμοί or μοί, but ἔδοξα ἑμαυτῷ only). And as more remote reflexives, ἐμοί, μοί, σοί (with the accent or enclitic), οἷ enclitic, σφῶν, σφίσι, σφᾶς, and sometimes oblique cases of αὐτός, may be substituted for ἑμαυτῷ, σεαυτῷ, ἑαυτῷ &c. But οὐ and ἔ are very rarely so used, and οἷ, as being enclitic, is not admissible after a preposition; as,

δοκῶ μοι εἰδέναι, *I fancy I know.*

ἄρα νομίζεις ἐξεῖναι σοι ταῦτα πράττειν; *do you think then that it is allowable for you to act in this way?*

λέγεται Ἀπόλλων ἐκδεῖραι τὸν Μαρσύαν ἐρίζοντά οἱ περὶ σοφίας, *Apollo is said to have played Marsyas, when he contended with him for skill.*

προὔκαλοῦντο εἰ βούλοιντο τοὺς ἐν τῇ νήσῳ ἄνδρας σφίσι τὰ τε ὄπλα καὶ σφᾶς αὐτοὺς κελεύειν παραδοῦναι, *they enquired of them if they were willing to order the men on the island to deliver themselves and their arms up to them* — where σφᾶς αὐτοὺς is a nearer reflexive referring to τοὺς ἐν τῇ νήσῳ ἄνδρας, and σφίσι a more remote reflexive referring to the subject of the verb προὔκαλοῦντο.

ὁ Κύρος τοῦ Σάχα ἐδεῖτο σημαίνειν αὐτῷ, *Cyrus requested Sacas to let him know.*

4. The forms ἑαυτοῦ, σεαυτοῦ &c. do not occur in Homer. He always uses separate words, viz. the simple personal pronouns with αὐτός, sometimes as reflexive, sometimes in the ordinary emphatic sense; as,

ἐμέθεν περιδύσσομαι αὐτῆς, *I will be answerable with my life.*

ἀλλὰ οἱ αὐτῷ Ζεὺς δλέσσει βίην, *but in him himself may Jupiter destroy (all) might.*

5. In the Epic and Ionic dialects, οὖ is sometimes reflexive and keeps its accent, and sometimes simply personal and enclitic; as,

περὶ γὰρ ἑ χαλκὸς ἔλεψεν, *for the axe has stripped it of its bark.*

κἀλέον τε μιν εἰς ἑ ἕκαστος, *and they each invited her to sit beside him.*

Obs. In Homer, μὲν also is sometimes, but rarely, reflexive.

6. σφέτερος is properly the reflexive possessive of the third person plural, but it is also used by the poets in reference to any person of the singular or plural; as,

σφετέρης μὴ φείδῃς τέχνης, *spare not thy art.*

In the same way, ἐός or ὅς (mostly poetic, and never in Attic prose), which properly refers to the third person singular, is sometimes used in reference to the first or second person; as,

δῶμασιν οἷσιν ἀνάσσεις, *mayst thou rule thy own house.*

7. οὖ also is found in Epic Greek as a reflexive of the first and second persons; and ἐαυτῶν is used not uncommonly (in prose of all kinds as well as poetry) in reference to the first and second persons as well as the third; as,

δεῖ ἡμᾶς ἀνερέσθαι ἑαυτοὺς, *we must ask ourselves.*

This usage is doubtful in the case of the singular ἐαυτοῦ.

8. The pronoun *ἐαυτῶν* frequently, and sometimes the pronouns *ἡμῶν*, *ὕμῶν* and *σφῶν*, are used for the reciprocal *ἀλλήλων*; as,

καθ' αὐτοῖν λόγχας στήσαντε, having raised their spears against each other.

THE VERB.

1. The agent of a passive verb is, regularly, expressed by the genitive with the preposition *ὕπό*; as,

ἡτιμάσθη ὑπὸ τοῦ βασιλέως, he was disgraced by the king.

Obs. Instead of *ὕπό* are used *πρός* with the genitive, and sometimes *παρά* with the genitive, *ἐξ* and *ἀπό*. The last is somewhat rare in classical Greek. In poetry, the genitive is occasionally found in this relation without any preposition.

2. The agent is sometimes in the dative without a preposition, mostly with the perfect tense, and particularly with the participle of the perfect, which seldom has the agent otherwise expressed; as,

δάμην Ἑκτορι δίῳ, they were quelled by god-like Hector.

τὰ τοῦτῳ πεπραγμένα, what has been done by this man.

3. The dative of the more remote object with the active verb, may, in Greek, become

the nominative of the subject with the passive; as,

ἐπιβουλεύουσιν ἐκεῖνον, *they are plotting against him.*

ἐκεῖνος ὑπ' αὐτῶν ἐπιβουλεύεται, *he is plotted against by them.*

δοκῶ τις ἐξέκοψεν αὐτῷ τὸν ὀφθαλμόν, *some one knocked out his eye with a beam.*

δοκῶ ἐξεκόπη τὸν ὀφθαλμόν, *he had his eye knocked out with a beam.**

So the genitive, with some few verbs; as, κατηγοροῦσιν αὐτοῦ, *they accuse him*; κατηγορεῖται, *he is accused.*

4. Neuter verbs are frequently used with the agent of passive verbs, and thus get virtually a passive sense (*Constructio Prægnans***); as, Ἀχαιοὶ ὑφ' Ἑκτορος ἔφευγον, *the Achæans were put to flight by Hector.*

ἀπέθανε ὑπὸ τῶν πολεμίων, *he was killed by the enemy.*

So with a dative;

ἡλίου φεύγει πυρί, *they are put to flight by the fires of the sun.*

5. A multitude of verbs which are commonly active, become occasionally neuter in meaning. This is generally explained by supplying the pronoun *ἑαυτόν*; as,

παῦε τοῦ λόγου, *leave off speaking.*

* So, in Latin, *flores inscripti nomina regum. and suspensi laevo loculos tabulamque lacerto.*

** See *Certain Figures of Speech* at the end of the Syntax.

ἑδονῇ δοῦς, *having abandoned himself to pleasure.*

ταῦτα καλῶς ἔχει, *this is well.* — Lat. *haec bene se habent.*

The Moods.

There are many peculiar uses of the Moods beyond the primary meanings already assigned to them in the Accidence.

1. The Conjunctive is often used as imperative or hortative in the first person; as,

Ἑλένην κτάνωμεν, *let us kill Helen.*

φέρε δὴ, τὰς μαρτυρίας ὑμῖν ἀναγνώ, *come now, let me read you the depositions.*

2. The conjunctive is also used as a prohibitory imperative (in the aorists). And it is employed in questions of doubt and hesitation (*Deliberative Conjunctive*); as,

μὴ δεῦρο προσέλθης, *come not hither.*

τί ποιῶμεν; *what are we to do?*

Obs. ἄν or κέ is sometimes joined with the deliberative conjunctive in Epic poetry.

3. It also occasionally appears parenthetically, where the English idiom requires *if.... not*, and may probably be explained by an ellipsis of δέδοικα *I fear*; as,

μὴ ἀγροικότερον ἢ τὸ ἀληθές εἰπεῖν, *if it be not too rude to speak the truth i. e. I almost fear lest it be &c.*

4. In Epic poetry, the conjunctive (with, or without ἄν or κέ) is sometimes used as an equivalent of the future indicative; as,

οὐ γάρ πω τοίους ἴδον ἄνερας οὐδὲ ἴδωμαι, *for never did I see such men, nor shall see.*

5. The optative with ἄν or the Epic κέ, expresses possibility; as,

οὔτοι γένοιτ' ἄν ἄλλο δυστυχέστερον, *there cannot in truth be anything more unfortunate.*

Obs. This is often, especially in the dramatists, a softened expression for the future — οὐκ ἄν λέγοιμι, *I will not say.*

6. The optative is also used as an equivalent of the imperative, especially in Epic poetry; as,

κῆρύξ τις τοι ἔποιτο γεραίτερος, *let some aged herald attend thee.*

7. The infinitive is sometimes imperative in sense. This arose perhaps originally from an ellipsis of μέμνησο;

θαρσῶν νῦν, Διόμηδες, ἐπὶ Τρώεσσι μάχεσθαι, *be bold then, Diomede, and fight against the Trojans.*

Sometimes this infinitive is joined with an attributive in the accusative, and δεῖ must be supplied instead of μέμνησο; as,

γυμνὸν σπείρειν, *son without thy upper garment* — Virgil's *sere nudus*.

8. The infinitive is also used absolutely, forming a parenthesis, sometimes with, sometimes without ὥς; as,

ὥς ἐμὲ συμβαλλεόμενον εὐρίσκειν, *μεγαλοφρο-*

σύνης εἴνεκα αὐτὸ Ξέρξης ὀρύσσειν ἐκέλευε,
as far as I can make out by conjecture,
it was from motives of pride that Xerxes
gave orders to dig it.

So ὡς ἔπος εἰπεῖν, *so to speak*; δοκέειν ἐμοί,
as it appears to me; μικροῦ δεῖν, *all but so*; πολ-
 λοῦ δεῖν, *far from it.*

9. Here may be noted the peculiar use of the im-
 perative in dependent and relative clauses; as,

δείξαι ὅτι ὧν ἐφίενται πτάσθωσαν, *to shew them*
that they may get what they want — lit. *let*
them get.

οἷσθ' οὖν ἃ μοι γενέσθω; *knowest thou then what*
I would have done? — lit. *let what take place*
for me.

οἷσθ' οὖν δὲ δρᾶσον, (very frequent in the dra-
 matists); *knowest thou then what thou must do?*
 — lit. *what do.*

10. The participle, as it has been already
 observed, is very commonly made *substantival*
 in meaning by the addition of the article; as,

ὁ κατηγορῶν, *he that accuses, the accuser.*

Sometimes, though rarely, this becomes so en-
 tirely substantival in its use, that it is followed by
 a genitive; as,

ἡ τεχοῦς αὐτῶν, *their mother.*

11. The participle is sometimes, but very seldom,
 used in the same sense without the article, and even
 thus, is found in some few instances with an accom-
 panying genitive; as,

διαφέρει παμπολὺ μαθῶν μὴ μαθόντος, *he who*

has received instruction differs very much from him who has not.

ἔρωτος τοῦδε ὠφελῶν, *a helper of this love.*

The Tenses, with Further Remarks on the Moods &c.

1. The present —

ἡ ἀκρόπολις πολιορκεῖται, *the citadel is being besieged* — action going on at the present time.

οἱ ἄνθρωποι τὰ ἑαυτῶν ἀγαπῶσι, *men love their own possessions* — habitual usage.

ἐπεὶ δ' ἐδόκει αὐτῷ ἤδη πορεύεσθαι ἄνω, ἀθροίζει τό τε βαρβαρικὸν καὶ τὸ Ἑλληνικὸν στρατεύμα, *when he had determined to march up the country, he mustered both his barbarian and Greek troops* — historical present, used for a past tense, to give greater life to a narrative.

2. The imperfect —

ἡ ἀκρόπολις ἐπολιορκεῖτο, *the citadel was being besieged* — action going on in past time.

πᾶσα ἡ Ἑλλὰς ἐοιδηροφόροι, *all Greece used to wear arms* — past habit. ἄν often accompanies the verb, if the action is not continuous, but habitually repeated.

συμμιξάντων δὲ, οἱ βάρβαροι ἔφευγον, *and when they had joined battle, the barbarians began to fly* — inceptive usage — hence

ἐπολιόρκει τὴν Μίλητον, *he proceeded to besiege Miletus* — hence

ταῦτα οἱ στρατηγοὶ ἀπήγγελλον, *this the generals reported*, and hence

Κλέαρχος τοὺς αὐτοῦ στρατιώτας ἐβιάζετο ἵεναι, *Clearchus tried to compel his men to march on* — imperfect of the attempt.*

εἶδε τὰς σκηνὰς οὗ οἱ Κίλικες ἐφύλαττον, *he saw the tents where the Cilicians had been keeping guard i. e. where they were keeping guard at a time past* — imperfect involving a pluperfect notion.

3. The Future —

ἔσσεται ἡμᾶρ δε' ἂν ποτ' ἐλώλη Ἴλιος Ἴρη, *the day will be when sacred Ilium shall perish sooner or later* — future event. So also of what is future and habitual.

ἔγχος, τῇ δάμνησι σίχας ἀνδρῶν ἡρώων, τοῖσιν τε κοτέσεται, ὀβριμοπάτρη, *the lance with which (that) daughter of a mighty sire quells the ranks of warriors with whom she is angered* — future in sense of the habitual present.

The Future is also used in an imperative sense, — *you shall, you shall not*. The paulo-post future expresses the futurity of something which will have been completed by that future time; as,

* This force belongs also to the present (but more rarely).

ταῦτα πεπράξεται, *this will be already completed.*

4. The Aorist —

ταῦτ' ἐπ' ἐμοῦ ἐγένετο, *this event happened in my time* — event regarded as occurring at a point of past time. So, πολλάκις ἐθαύμασα, *I have often wondered*, at different points of past time.

ἤν τις τούτων τι παραβαίῃη, ζημίαν ἐπέθεσαν, *if a man transgresses any of these, they inflict a penalty on him* — present habit assumed from past experience — equivalent to the present.

ταῦτά σοι κατέγωγα, *I give you this advice* — emphatic usage.

ἐπεὶ ἐβασίλευσε Δαρεῖος, *after Darius began to reign* — inceptive aorist*, usually imperfect — hence

ἐχθιστὴν σ' ἄκουσα, *against my will I sought to slay thee* — aorist of attempt, commonly imperfect.

Κῦρον μεταπέμψεται ἐκ τῆς ἀρχῆς ἧς σατράπην αὐτὸν ἐποίησε, *he sends for Cyrus from the province of which he had made him satrap* i. e. *of which he made him satrap at some anterior time* — aorist involving a pluperf. notion.

5. The Perfect —

ἐλθῆνθα, *I have come* — action completed at the present time.

* This force is almost confined to certain phrases.

ἡ πόλις ἔκτισται, <i>the city (has been)</i>	} past action
<i>built) is built.</i>	
πάντων δεσπότην ἑαυτὸν πεποίη-	
κεν, <i>he has made himself lord</i>	
<i>over all of them.</i>	} continuing
	} in its effect
	} to the pre-
	} sent time.

6. The Pluperfect —

οἱ πολέμιοι ἀπεπεφύγεσαν, *the enemy had fled* — action completed at a past time.
 αἱ πύλαι ἐκέλειντο, *the gates (had been shut) were shut* — past action continuing in its effect to a subsequent time past.

The Aorist and Perfect are also used in reference to immediate or certain consequences, and this, even if the time be future; as,

ὅταν ἐκ πλεονεξίας καὶ πονηρίας τις ἰσχύσῃ, ἡ πρώτη πρόφασις καὶ μικρὸν παῖσμα ἅπαντα ἀνεχαίτισε, *when a man has become powerful by rapacity and chicanery, the first trifling failure that can be made a pretext at once upsets everything.*

εἰ με τόξων ἐγκρατὴς αἰσθήσεται, ὄλωλα, *if he shall perceive me whilst he is in possession of the bow and arrows, I am undone.*

Obs. The powers of the tenses here enumerated belong only to the Indicative in their full extent, in the main to the Participle also, and in a certain degree to the Infinitive mood.

7. The participle of the aorist always has a *past* sense (in reference to the time of an accompanying verb); as,

ταῦτα πράξας, σκολάζω σοί, *now that I have done this, I am at your service.*

ταῦτα πράξας, σκολάζω σοί, *when I shall have done this, I shall be at your service.*

ταῦτα πράξας, ἐσχόλαζον σοί, *when I had done this, I was at your service.*

Obs. Generally speaking, the Greeks were very particular in marking the time of a participle in connection with a finite verb. Thus, they were accustomed to use the aorist participle where in many instances the looser English idiom prefers the present. *Embarking forthwith, they sailed away* is far most usually εὐθὺς ἐμβάντας ἀπὸ πλεουσάντων. But sometimes the aor. part. is turned into the historical present after the analogy of the indicative. This is by no means common, and in some writers is hardly to be found. It occurs more frequently perhaps in Thucydides than in most other good authors.

8. The past sense belonging to the indicative and participle of the aorist does not necessarily (nor even generally) extend to the other moods.* In these latter, the main distinction

* Though these moods are commonly almost equivalent to the corresponding moods of the present, and often in practice interchangeable with them, yet sometimes they are used in a sense unmistakably past. This usage is somewhat rare. See Eurip. *Iph. T.* 1341, and consult the excellent *Appendix* 1 in Sauley's *Demosthenes*, *Paris*, 1876. Thus, *ἐπεὶ οὐκ ἔστιν ἔτι* in *Arch. Agam.* and *Demosthenes* to have *indicated* first in *Arch. Agam.* 1309. Thus also Thucydides, in his account of the pre-

between the present and imperfect on the one hand and the aorist on the other hand is, that, whereas they have reference to *a continued or repeated* action, the aorist refers to a *single definite* action conceived of as taking place at *a point of time*. But this distinction is not universally, though generally, true.

9. Thus, in commands or prohibitions, the present speaks of an act generally (at any time and under any circumstances), the aorist of an act with reference to a particular occasion; as,

τίμα τοὺς γονεῖς, *shew respect to your parents*
(on all occasions).

μηδεὶς εἰσάτω, *let none enter* (at any time).

δράσον τάδε, *do this* (now).

μὴ δράσης τάδε, *do this not*.

But the distinction is often neglected, and sometimes the present and aorist are even used together in the same clause indifferently.

Obs. 1. μὴ (not οὐ) and its compounds are used in prohibitions, with the second or third person of the imperative, if the tense be present; but with the second or third person of the conjunctive, if the tense be aorist.

Obs. 2. μὴ however is (very rarely) found in poetry with the second pers. of the aorist imperative, and (rarely) with the third person in poetry and prose also.

parations for the Sicilian expedition, has πλεῖσαι *to have already sailed*.

10. The imperative of the perfect seldom occurs, and only in an emphatic sense, implying either *immediate* action, or that something is to be *done once for all and then to rest*; as,

βέβηκε, *begone*.

ταῦτα προειρήσθω, *let this preface suffice*.

ταῦτα πεπαίσθω, *have done with this play*.

Obs. Of course this does not apply to perfects like χέκτημαι, μέμνημαι &c. which have a present sense.

11. The optative of the future is optative in name only. It cannot express a wish, but is used after the historical tenses in a dependent or subordinate relation only. So also the optatives of the imperfect and of the pluperfect.

Obs. The Opt. fut. therefore (though classed for convenience' sake with the future of verbs) does not really belong to *any* existing tense, as it is the representative in dependent sentences, not of the future, but of ἔμελλον and the infinitive (*I was about to . . .*).

12. The optative of the aorist may be used in either way. But the optative of the present and perfect can express a wish only.

13. The particle ἄν (in Epic often χέ, χέν) gives a conditional sense to the verb. It may be used with the indicative of the historical tenses and (very rarely, if ever) of the future, with the optative mood, with the infinitive and participle, never with the imperative, and with the conjunctive hardly at all beyond Epic Greek.

14. In the expression of a wish, if present or future time is referred to, the optative is used, often with the particles εἰ, εἰ γάρ, εἴθε, ὥς, πῶς ἄν (where ἄν belongs to the verb); as,

ὦ παῖ, γένοιτο πατρός εὐτυχέστερος, *son, mayst thou prove more fortunate than thy father.*
εἴθ' ἀπόλοιτο, *would he might perish!*

If past time is referred to, or (in other words) if the wish is one which can no longer be realised, these particles are used with a past tense of the indicative, or ὤφελον (lit. *I ought*), sometimes alone, sometimes accompanied by εἰ γάρ, εἴθε or ὥς, is used with the infinitive; as,

εἴθε σοι τότε συνεγνόμην, *would that I had then been with thee.*

εἴθ' ὦφελ' Ἀργεὺς μὴ διαπτάσθαι σκάφος κυανέας Συμπληγάδας, *O that the hull of the Argo had not flown through the sea-girt Symplegades!*

Obs. 1. τίς ἄν, πόθεν ἄν, πότε ἄν &c. are also sometimes used like πῶς ἄν to express a wish.

Obs. 2. In late Greek, for instance in the N. T., ὄφελον (for ὤφελον) becomes virtually an optative particle used before expressions of a wish, to whatever time they may refer.

15. The infinitive may be used with the article as a neuter substantive of any case but the vocative. In the genitive, it frequently denotes the *purpose* (ἔνεκα being usually supplied), which may also be sometimes expressed by the infinitive standing alone; as,

οὐκ ἔσται πρόφασις οὐδενὶ κακῷ γενέσθαι, *there shall be no excuse for any one's shewing himself deficient in courage.*

Obs. This applies also to other words besides the more remote object which are very closely connected with the principal verb.

20. The infinitive is used with adjectives in a limiting sense, like the Latin supine in *u*, and sometimes with substantives; as,

καλὸς ἰδεῖν, *handsome to look upon.*
φόβος ἀκούσαι, *a terror to hear.*

21. The infinitive is used sometimes to express a wish or prayer; as,

ὦ Ζεῦ, ἐκγενέσθαι μοι Ἀθηναίους τίνασθαι, *O Jupiter, may it be permitted me to punish the Athenians.*

And so sometimes in exclamations of surprise or indignation.

22. The participle in the neuter gender frequently becomes a participial substantive, as in English; as,

τὸ μαχόμενον, *fighting.*
τὸ τιμώμενον τῆς πόλεως, *the state's being held in honour.*

23. The regular case for the *absolute* use of the substantive or pronoun and participle is the genitive; as,

ὀφείλεις, ἐμεῦ προποιήσαντος χρηστὰ ἐς σέ, χρηστοῖσί με ἀμείβεσθαι, *I having already done good services to you, you ought to requite me by good services.*

For this, the dative is also found, but very rarely.

24. Certain neuter participles of verbs commonly impersonal in their usage, are regularly found in the nominative (or rather accusative) absolute. The accusat. abs. occurs also with participles of other verbs, mostly after ὥς *as; as,*

παρόν, ἔξόν, *it being in one's power, it being allowable.*

ἐσιώπα, ὥς πάντα εἰδώς, *he said nothing, supposing that all knew it.*

Particularly noticeable is δόξαν ταῦτα, *these things being resolved on*, where the irregularity of number no doubt arose from the constantly recurring use of the expression ἔδοξε ταῦτα, *these things were resolved on.*

25. Relatives (including relative adverbs) and conditional particles become generalized and indefinite by the addition of ἄν. They then require the conjunctive mood, and the reference is to present or future time; as,

ὅς ἂν ἀφικνῇται, *whoever comes or may come or shall come* = ὅστις ἀφικνεῖται or ἀφίξε-ται.

ὅταν (i. e. ὅτε-αν) ἀπίωμεν, ἔψονται, *when we depart, they will follow.*

πάντ' ἔστιν ἐξευρεῖν, ἐὰν (i. e. εἰ-αν) μὴ τὸν πόνον φεύγῃ τις, *it is possible to discover anything, if a man does not shrink from the trouble of it.*

Obs. 1. In the late Greek of the N. T., ἐάν is frequently used in place of ἄν — δὲ ἐάν, ὅπου ἐάν &c.

Obs. 2. ἄν is sometimes understood, especially in Epic Greek, the verb remaining in the conjunctive.

Obs. 3. In the later forms of the Common dialect, relatives &c. with ἄν sometimes have an indicative verb.

26. If the reference be to past time, the relative or conditional word is without ἄν, but the clause becomes general and indefinite by the use of the optative mood; as,

οἷς ἐπιμελὲς εἶη εἰδέναι εἰ λησται εἶεν, οὐκ ἀνείδιζον, *those who (i. e. any who) wanted to know if they were pirates, did not reproach them with it.*

Obs. As ἄν is sometimes omitted with the conjunctive, so on the other hand the relative occasionally has ἄν with the optative.

27. *Final* clauses i. e. such as denote the *end* or *purpose*, commonly have a verb in the optative, if the main verb is in an historical tense: otherwise, the verb of the final clause is of the conjunctive mood; as,

τοσαῦτα ἔλεξα, ἵνα εἰδείη τὰ γεγενημένα,
I said thus much, that he might know the facts.

τῷ ἀνδρὶ δὲ ἄν ἐλθοῖ πεῖσομαι ἢ δυνατόν
μάλιστα, ἵνα εἰδῇτε ὅτι καὶ ἄρχεσθαι ἐπί-
σταμαι ὥς τις καὶ ἄλλος μάλιστα ἀνθρώπων,
the man whom you elect I will obey to the best of my ability, that you may under-

stand that I know quite as well as any other man, (not only how to command, but) to be commanded too.

28. But historical tenses are often followed by the conjunctive, and *principal* tenses (i. e. those *not historical*) by the optative. The conjunctive for the optative may occur, (a) when the tense of the main verb, though historical, is used in a non-historical sense, (b) when the final clause denotes a contemplated effect *continuing into present time*; and the optative for the conjunctive, (a) when the tense of the main verb, though not historical, is used in an *historical* sense, (b) when the final clause denotes an effect, rather originally contemplated in *past time*, than intended *now*.

ζημίαν ἐπέθεσαν, ἵνα μή τις τὸ λοιπὸν τὸν νόμον παραβαίῃ, *they inflict a penalty, that none for the time to come may transgress the law.*

κτανὼν εἰς οἶδμ' ἄλός μεθ' ἑ, ἵν' αὐτὸς χρυσὸν ἔχῃ, *he slew me and cast me into the billows of the sea, that he might keep the gold himself.*

μόνον μ' εἰσάγει δόμους, ἵν' ἄλλος μή τις εἰδῇ τὰδε, *she takes me into the house by myself, that none besides might know of this.*

αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ, ἵνα μὴ ταλαιπωροῖτο, *I am walking and drudging myself, and letting this man ride, that he might not be distressed (implying that I am beginning to find out my mistake).*

29. The conjunctive after historical tenses is often due to the intermixture of the historical and the historical present, so common in Greek. The conjunctive so used is very frequent in Thucydides, and particularly denotes the *immediate and natural* effect; whereas the optative after a principal tense refers rather to a *hypothetical* effect under certain

circumstances. Hence the conjunctive and optative are sometimes joined in a final clause, the former referring to an *immediate* or *certain*, the latter to a *secondary*, *hypothetical* or *probable* effect contemplated. Thus,

οὐ χρημάτων ἕνεκα ἐπραΐα ταῦτα, ἵνα πλούσιος ἐκ πένιτος γένομαι, *I did not do this for the sake of money, that I might become a rich man instead of being a poor one.*

πόδας ποιήσομεν, ἕρρα δι' αὐτῶν ἱκπλασίη ὁδὸς εἴη, *let us make gates, that there may be a chariot road through them* (i. e. εἴη, εἴποτε ἱκπλατεῖν θέοι).

ἐς τοῦτον τὸν χώρον ἐβουλεύσαντο μεταστῆναι, ἵνα καὶ ὕδατι ἔχῃσι χρᾶσθαι ἀφθόνως, καὶ οἱ ἱππεεὶς σφέας μὴ σινοίατο, *they determined to remove to this spot, that they might command an abundant supply of water, and at the same time that the cavalry might not harass them.*

30. Final clauses have also occasionally (but rarely) the indicative mood, to express an end *which might have been, but was not attained*; as,

οὐ γὰρ ἐγρήν, ὧ ἑνῶρες Ἀθηναῖοι, ἄρχοντας οἰκείους εἶναι, ἵν' ἦν ὡς ἀληθῶς τῆς πόλεως ἡ δύναμις; *for ought not the officers, Athenians, to have been citizens, that the troops might be really the troops of the state?*

31. The verb in the relative clause after an optative of wishing is most commonly, by attraction, in the optative mood; as,

ὧς ἀπόλοιτο καὶ ἄλλος ὅτις τοιαῦτά γε βέζοι, *so perish likewise any other who commits such deeds!*

32. The infinitive and participle get a hypothetical or conditional force by the addition of ἄν; as,

stand that I know quite as well as any other man, (not only how to command, but) to be commanded too.

28. But historical tenses are often followed by the conjunctive, and *principal* tenses (i. e. those *not historical*) by the optative. The conjunctive for the optative may occur, (a) when the tense of the main verb, though historical, is used in a non-historical sense, (b) when the final clause denotes a contemplated effect *continuing into present time*; and the optative for the conjunctive, (a) when the tense of the main verb, though not historical, is used in an *historical* sense, (b) when the final clause denotes an effect, rather originally contemplated *in past time*, than intended *now*.

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the English idiom requires a clause joined on by *that*, or some other construction; as,

ἀδόνatoi ὁρῶμεν ὄντες, *we see that we are unable.*

οἶδα θνιτὸς ὦν, *I know that I am mortal.*
 παρὼν ἐτύγχανε, *he happened to be present.*
 κυνθίνεσθαι ἄνδρα φίλον εὖ πρήσσοντα, *to hear that a friend is prospering.*

χακὸς ὦν ἐς φίλους ἀλίσκεται, *he is convicted of behaving basely to his friends.*

ᾔσθιται πώποτε μοι ψευδομαρτυροῦντος; *have you ever known me to bear false witness?*

Obs. Many such verbs also take the infinitive, but generally with some diversity of meaning.

36. Special uses of participles —

ὁ βουλόμενος, *any one (that chooses).*

οἱ φεύγοντες, *the exiles.*

ὁ διώπων, ὁ φεύγων, *the prosecutor, the accused.*

ὁ τυχών, *any one (no matter who), the first that comes.*

οἱ τυχόντες, *men as we find them, ordinary folks.*

λανθάνω τι ποιῶν, *I do anything unconsciously,*
or I do anything without being discovered (by others).

also εἰσῆλθε ληθών, *he entered unobserved.*

πόλλις φθάνει θρόνοις ἐμπεσοῦσα, μὴ χαρὰι πεσεῖν, *she flings herself into a seat only just in time to prevent her falling to the ground — lit. she hardly anticipates having flung herself into a chair, so as not to fall to the ground.*

ἔφθην αὐτοῦ ἀγχιόμενος, *I arrived before them.*

ἐφθησαν ἀπικόμενοι πρὶν ἢ τοὺς βαρβάρους ἔχειν,
they arrived before the barbarians had come.

αἰσὸ φθάνοντες οἱ φθάσαντες δηοῦμεν τὴν ἐκεί-
 νων γῆν, *we are ravaging their land before-*
hand.

οὐκ ἂν φθάνοις ἀποπλέων, *you cannot be too quick*
in sailing off.

λέγε φθάσας, *speak at once.*

ἀνύσας τρέχε, *run as fast as you can.*

τί μαθῶν ἡσυχίαν οὐκ ἄγεις; *what do you mean by*
not keeping quiet?

τί παθῶν φλυαρεῖς; *what possesses you to talk*
nonsense?

πολλὸς ἦν λισσόμενος, *he begged him earnestly.*

παντοίως ἐγένετο δεόμενος, *he resorted to all kinds*
of entreaties. This and the preceding phrase
 are Ionic.

διεσπασμένων τῶν ἀνθρώπων ὄντων — *the men*
being dispersed — ὄντων pleonastic.

ἀρχόμενος, τελευτῶν εἶπε, *he said at first, at*
last.

ληϊζόμενοι ζῶσιν, *they live by plunder.*

ληρεῖς ἔχων, *you go on with your silly talk.*

διατελεῖ ἄδικα ποίῳν, *he continues to do what is*
unjust.

διαλιπὼν χρόνον ἐπανῆλθε, *after a time he came*
back.

ἐκέετο ἐπὶ δεξιὰ ἐσιόντι, *it was placed on the right*
as one entered.

ἡδομένοισιν ἡμῖν οἱ λόγοι γεγόνασι, *the opinions*
expressed have pleased us — lit. *the things*
spoken have happened to us pleased.

τῷ πλῆθει τῶν Πλαταιέων οὐ βουλομένων ἦν τῶν
 Ἀθηναίων ἀφίστασθαι, *the common people of*
the Plataeans did not wish to revolt from the
Athenians.

Oratio Obliqua.

1. In the oratio obliqua, verbs joined on by conjunctions, relatives or interrogatives remain as in the oratio recta, if the time of the independent clause is present or future. If the independent verb is in an historical tense, they pass into the optative; as,

λέγει μοι ὅτι οὕτως ἔχει, *he tells me that it is so.*

ἔλεξέ μοι ὅτι οὕτως ἔχοι, *he told me that it was so.*

ἔφη δώσειν ἃ δυνήσοιτο, *he said he would give what he could.*

φησὶ δώσειν ἃ δυνήσεται or ἃ ἂν δυνῆται, *he says he will give what he can.*

ἤρετο ὅτι ποιοίη, *he asked him what he was doing.*

2. But the verbs often remain as in the oratio recta, though the tense of the independent verb is an historical tense. Moreover the oratio obliqua and the historical form are freely interchanged with the oratio recta and the historical-present form, especially in relative, conditional and other subordinate clauses; as,

ἔλεξέ μοι ὅτι οὕτως εἶχεν, *he told me that it was so.*

ἔφη δώσειν ἃ δυνήσεται, *he said he would give what he could,* less commonly ἔλεγεν ὅτι δώσει ἃ δυνήσοιτο.

ἐφθησαν ἀπικόμενοι πρὶν ἢ τοὺς βαρβάρους ἔλκειν,
they arrived before the barbarians had come.

ἄλσο φθάνοντες οἱ φθάσαντες δηροῦμεν τὴν ἐκεί-
 νων γῆν, *we are ravaging their land before-*
hand.

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 Ἀθηναίων ἀφίστασθαι, *the common people of*
the Plataeans did not wish to revolt from the
Athenians.

good earnest, he was rendering the greatest possible assistance to his friends.

c. εἰ ἐβρόντησε, καὶ ἤστραφεν, *if it thundered, it lightened too.*

d. εἰ ταῦτα πεποίηκας, ἐμέ τε ἐξηπάτηκας καὶ ἀχάριστος εἰ ἀνὴρ, *if you have done this, you have utterly deceived me, and are an ungrateful man.*

e. εἰ ταῦτα ἐπεποιήκει, ἄπιστος ἐγεγόνει, *if he had done this, he had shewn himself unworthy of confidence.*

f. εἴ τι ἔχομεν, δώσομεν, *if we have (i. e. shall have) anything, we will give it.*

a. εἰάν τι ἔχῃ, δίδωσι, *if he has anything (at any time), he gives it.*

b. εἴ τις αὐτῷ δοκοίη βλακεύειν, ἔπαιεν, *if any one appeared to him to be lazy (at any time), he beat him.*

f. εἰάν τι ἔχωμεν, δώσομεν, *if we have (i. e. shall have) anything, we will give it.*

g. εἰ νικῇ, μεγίστην δόξαν ἂν ἄραιτο, *if he should gain (or were to gain, or gained) the victory, he would earn very great renown.*

b. εἴ τι εἶχον, ἐδίδουν ἂν, *if I had anything (but I have not), I would give it.* This is the usual meaning of this form, but it has also another, as in

b. εἰ ταῦτα ἐποίει προθύμως, ὠφέλει ἂν τὰ μέγιστα τοὺς φίλους, *if he had done (or had been doing) this in good earnest, he would have rendered (or would have been*

rendering) the greatest possible service to his friends — differing in sense from the following form only by the prominence which the imperfect gives to the notion of continuation.

- c. εἰ ἐβρόντησε, καὶ ἤστραψεν ἂν, *if it had thundered, it would have lightened too.*
 c. εἰ ἐνίκησε, μεγίστην δόξαν ἂν ἤρατο, *if he had gained the victory, he would have earned very great renown.*

Obs. 1. The conditional clause is called the *Protasis* (πρότασις, *that which is held out or offered as a condition*); the consequent clause is called the *Apodosis* (ἀπόδοσις, *that which is returned as a result*).

Obs. 2. The pluperfect very seldom occurs in the apodosis, and only when the *previous completion* or the *continued effect* of an act is to be distinctly marked.

2. There are deviations from these forms, more or less frequently occurring; and ἂν is sometimes understood in the apodosis; as,

- εἰ ταῦτα ἐγένετο, ἐβασίλευεν ἂν ἐκεῖνος, *if this had happened (then), he would have been (or would be) king (now).*

PLACE AND TIME.

1. The place *at which* is commonly expressed by the help of the preposition ἐν, but sometimes by the dative alone, in poetry not un-

frequently, in prose rarely except it be the dative of a proper name; as,

αἰθέρι νῆον, *dwelling in the sky.*

τὰ τριῦντα τὰ π Μαράθῳ καὶ Σαλαμῖν καὶ
Πλαταιῶν, *the trophies at Marathon and
Salamis and Plataea.*

Obs. 1. This dative, even in the case of proper names, seems to have been in a great measure restricted to certain words of very common occurrence, which might be conventionally so used, but which occur very often particularly in the older Attic prose-writers, with the preposition.

Obs. 2. Such forms as ὅϋ where, ὅϋδε here &c. are to be considered as quasi-adverbs, and do not therefore belong to this rule.

2. The place *at which* is also expressed by the genitive, but very rarely except in poetry and that mostly Epic; as,

οὐκ οὐκ ἔστι γυνὴ κατ' Ἀχαιῶν γαῖαν οὐκ Πύλοιο
ἱερῇ, *such a woman as there is not throughout
the Achaean land or in sacred Pyles.*

Obs. The genitive also denotes in Epic and less frequently in other poetry the *space traversed*; as in Homer, πολέος περὶ πλοῖο θέσσουσι, *coursing over the broad plain*: and this construction is extended occasionally to prose. Thus, in Thucydides, ἐπαίχοντο τε; ὁδοῦ, *they urged them forward on their march*, and in Xenophon, οὐκ ἔβαντο ἰέναι τοῦ πρόσω, *they refused to march forward.*

3. The place *from which* is occasionally expressed by a genitive without a preposition, but in prose only after particular verbs; as,

ὑποχωρεῖν τοῦ πεδίου, *to retire from the plain.*

rendering) the greatest possible service to his friends — differing in sense from the following form only by the prominence which the imperfect gives to the notion of continuation.

- c. εἰ ἐβρόντησε, καὶ ἤστραψεν ἄν, *if it had thundered, it would have lightened too.*
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PLACE AND TIME.

1. The place *at which* is commonly expressed by the help of the preposition ἐν, but sometimes by the dative alone, in poetry not un-

period or season in which, rather than the time at which anything takes place: as,

Ἰστρος ἴσος ἀεὶ αὐτὸς ἐσσυτῶ ρέει καὶ θέρεος
καὶ χειμῶνος, *the Danube always flows*
with an equal stream both in summer and
winter.

ἐξήλθομεν τοῦ δεσμωτηρίου ἐσπέρας, *we came*
out of the prison in the evening.

So νυκτός *by night*, τοῦ λοιποῦ *in time to come*,
for the future, ὕπνου *in the night-time*, ταύτης τῆς
ἡμέρας *in the course of this day.*

8. The genitive likewise denotes the time *within which*, sometimes otherwise expressed by the genitive with ἐντός or ἔσω; as,

ποίου χρόνου πεπόρθηται πόλις; *within what time*
or how long has the city been destroyed?
βασιλεὺς οὐ μαχεῖται δέκα ἡμερῶν, *the king will*
not fight for (these) ten days.

9. *Duration of Time* i. e. the time *during which*, is denoted by the accusative case; as,

ἡ Σύβαρις ἤχμαζε τοῦτον τὸν χρόνον μάλιστα,
Sybaris was most flourishing during this
period.

ἔπινε τὴν ἡμέραν, *he was drinking (all) the*
day.

Obs. In general expressions, part of time is occasionally marked by the accusative.

THE CASES.

The Nominative.

1. The nominative names the *subject* of the verb.

2. *Copulative* verbs (i. e. the copula εἰμί, and other verbs which serve as the *connecting link* between the subject and the complement) have the complement in the same case as the subject; as,

μέγα κακόν ἐστὶν ὁ πόλεμος, *war is a great evil.*

δύναται τοῦτο τὸ ἔπος οἱ ἐξ ἀριστερῆς χειρὸς παριστάμενοι βασιλεῖ, *this word means (i. e. virtually is) those who stand on the king's left hand.*

θεοὶς ἐχθροὶ ἀκούουσι, *they are called enemies to the gods.*

εἶπον τοὺς ἄνδρας πολεμίους εἶναι, *they said that the men were enemies.*

προεῖπον τοῖς στρατιώταις ἐτοίμους εἶναι, *they gave orders to the soldiers to be ready.*

But often the complement is attracted into some other case; as,

προεῖπον τοῖς στρατιώταις ἐτοίμοις εἶναι, *they gave orders to the soldiers to be ready.*

See *Rules 18 and 19* under the *Verb*.

3. The nominative is sometimes used without a verb in exclamations; as,

ὦ δυστάλαιν' ἐγώ, *Oh wretched I!*

The Vocative.

1. The Vocative is the case of the *person spoken to*.

2. Instead of the Vocative, the nominative is often used, generally with the article, unless accompanied by οὗτος, in which case it is more commonly without it; as,

Ἥελιος, ὃς πάντ' ἐφορᾷ, *O Sun, who beholdest all things.*

ὁ παῖς, *O boy.*

ὦ οὗτος Αἴας, *Ho! Ajax.*

Obs. A nominative in attribution or apposition to the case of address, always has the article.

3. Sometimes the nominative and vocative are combined; as,

ὦ παῖ Πηλέως πατήρ δ' ἐμός, *O Peleus' son and father mine.*

4. When an address is connected by an ad-
versative conjunction, the vocative commonly precedes the connecting word; as,

Ἕκτορ, ἀτὰρ οὐ μοι ἐσσι πατήρ, *but thou, Hector, art my father.*

Ἀτρεΐδῃ, ἀλλὰ οὐ τόδ' ἄεθλον ἔχων κοίλας ἐπὶ νῆας ἔρχεο, *say, Atrides, do thou go to the hollow ships with this prize.*

Ἦφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολάς, ἃς σοι πατήρ ἐφείτο, *but the commands which thy father enjoined upon thee, must be thy care, Vulcan.*

5. The Poets sometimes use the vocative for the nominative by attraction; as,

ὄλβιε, κῶρε, γέναιοι, *happy, O youth, mayst thou be.*

The Genitive.

1. The genitive is the case of the *origin* or *author*, and hence, in a secondary sense, of *that to which there is a reference of immediate dependence or necessary relation*.

2. A genitive is said to be *subjective*, if it bears the same relation in meaning to the word with which it is grammatically connected, as the *subject* bears to an *active or neuter verb*; as, ἔργα ἀνδρῶν, *deeds of men*. It is said to be *objective*, if its relation of meaning is that of the *object* to an *active verb*; as, ἡ τῶν καλῶν ἔργων πράξις, *the doing of honourable deeds*.

The objective genitive is frequent with adjectives and participles used as adjectives. Thus,

συγγνώμων ἁμαρτημάτων, *forgiving errors.*

δηλῆμονες ἀνθρώπων, *hurtful to men.*

δυστήρεια καρδίας, *gnawing the heart.*

ἀπαθὴς κακῶν, *not having suffered evil.*

εὖ εἰδὼς τόξων, *skilled in archery, as in Latin citharæ sciens.*

τῶν τοιούτων ἐξεταστικός, *qualified to investigate such matters.*

3. The genitive of origin denotes the *origin*, *author*, or *cause*; as,

Θουκυδίδης ὁ Ὀλόρου, *Thucydides the son of Olorus.*

ἐσθλῶν γενέσθαι, *to be born of good parents.*
 ἤκουσε τοῦ ἀγγέλου τὰ παρὰ τοῦ Κύρου, *he heard from the messenger the orders of Cyrus.*

δαιμόνων τύχαι, *fortunes sent by the gods.*
 κύματα παντοίων ἀνέμων, *waves raised by winds from all quarters.*

τρόπαιον τῆς ναυμαχίας, *a trophy in commemoration of the sea-fight.*

ἔτιλῶ σε τοῦ νοῦ, *I congratulate thee on thy good sense.*

Obs. This genitive of the *cause* passes sometimes, though very rarely, into the meaning of the *instrument* or *manner* of producing any effect.

4. Hence the genitive denotes also the *whole* out of which comes any *part*, and is therefore extensively used with partitive or quasi-partitive words of all kinds (*Partitive Genitive*); as,
 εἰς τούτων, *one of these.*

οἱ χρηστοὶ τῶν ἀνθρώπων, *the good ones of men i. e. good men.*

τῶν ἐδεσμάτων τὰ βλάπτοντα, *such meats as are injurious to the health.*

οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος, *there is not of mortals any that is free.*

5. Sometimes the partitive word is understood, and the genitive stands alone; as,

τῆς βουλῆς εἶναι, *to be (one) of the council.*

τῆς γῆς ἔτεμον, *they laid the country waste*
 — meaning, strictly, *some of the country*.
 κατέλεγε τῶν χρησμῶν, *he told him (some)*
of the oracles.

6. The following usages of the partitive genitive are note-worthy:

πέλεκυς τῶν ναυπηγικῶν, *an axe such as*
shipwrights use, lit. an axe of ship-build-
ing (axes).

ἀφίκετο τῆς Ἀττικῆς ἐς Οἰνότην, *he came to*
Cenoe in Attica.

τῶν τεθνηκότων ἄλις, *there are enough of*
dead.

ἄλλοθι γαίης, *in some other part of the*
earth.

ποῦ γῆς; *where in the world?*

ἐνταῦθα λόγου, *at this point of the conver-*
sation.

ὀψὲ τῆς ἡμέρας, *late in the day.*

εἰς τοῦτο ἀσελγείας ἔχειν, *to have got to such*
a pitch of insolence.

Obs. The adjectives πολὺς, πλείων, πλεῖστος and ἥμις are rarely put in the neuter gender, when followed by a partitive genitive, but almost always take the gender of the genitive; as, ὁ ἥμις τοῦ χρόνου, *half the time*; ἡ πολλὴ τῆς γῆς, *the greater part of the land*.

7. From the notion of origin, arises also the use of the genitive to denote the *material* or *components* of anything; as,

ἔκαστα ξύλον, *a drinking-cup of wood*.
 χάλκῳ πλέουν τὰ ἀγάλματα, *they make*
the statues of bronze.

8. The genitive of relation denotes the possessor; as,

ἔστι δὲ μεγάλῳ βασιλεὺς βασιλεὺς ἐν Κελαινῇ,
there is a palace at Celænæ be-
longing to the great king.

ἀλλοτρίῳ τινος, *belonging to some one.*

Αἰδωνὸς Ἰάδμωνος ἐγένετο, *Æsop became the*
property of Iadmon.

ἱερὸς ὁσὶς ἐστὶ τῶν κτῶν θεῶν, *he is con-*
secrated to the gods be'ow. The more
 common construction is the dat. with
 ἱερῷ.

τῶν ἐπιτιθεμένων αὐτῷ, *they are in the power*
of, or at the mercy of, those who attack
them.

εἶναι τινός, *to be devoted to any one's in-*
terests.

ἑαυτοῦ εἶναι, *to be his own master.*

9. It also marks the object whether nearer or more remote; as,

Περσικὸς μῖσος, *hatred of Persians.*

ἐπὶ τῶν πραγμάτων ἐμπέδεια, *attention to one's*
affairs.

ἐπὶ τῶν Ἐπιπολῶν ἐπιχείρησις, *the attack upon*
Epipolæ.

τρόπαιον τῶν τολυπῶν, *a trophy (to commemo-*
rate the victory) over the enemy.

10. It also marks *quality in its widest sense*, whether *quality* strictly, *age*, *quantity*, *measure*, *value*, or *description*; as,

ὁ τῆς ἡσυχίας βίωτος, *a life of quietness.*

ἑπτὰ ἐτῶν παῖς, *a boy seven years old.*

ὁ λιμὴν εἶχε τὸ στόμα ὀκτὼ σταδίων, *the harbour had a mouth eight stadia wide.*

δοῦλος πέντε μνῶν, *a slave worth five minæ.*

ἄστρον εὐφρόνη, *starry night.*

δύο χοίνικες ἀλφίτων, *two chænixes of barley-meal.*

πολλὰ πλοῖα σίτου, *many vessels laden with corn.*

ἄρμα Νισαίων ἵππων, *a chariot drawn by Nisæan horses.*

τὰ τῆς ἀνάγκης, *the law of necessity, necessity.*

Εὐρώτας χόρτων εὐδένδρων, *the Eurotas bordered by pastures adorned with goodly trees.*

11. The genitive of relation also has a *limiting* or *defining* power, and particularly is often used where otherwise a case would stand in apposition. This last is called the *Appositive Genitive*; as,

γῆς πατρῶας νόστος, *a return to the land of one's fathers.*

οὐ λόγων ἀγῶνες, ἀλλ' ἔργων, *contests not of words, but deeds.*

δυσὶν μηνσὶν μισθός, *two months' pay.*

ἄστυ Ἀθηνῶν, *the city of Athens.*

Ἰλίου πτολίεθρον, *the town of Troy.*

12. This genitive expresses sometimes *that towards which* any action is directed, especially, in Epic poetry, after verbs of *violent motion*; as,

ῥομήθη Ἀχάμαντος, *he rushed at Acamas.*

ἐπείγασθαι Ἀρηος, *to be in haste to join the fight.*

13. This genitive also expresses a variety of *immediate relations* which are too numerous to specify; as,

ὁ τῶν καχούργων νόμος, *the law of (i. e. relating to) evil-doers.*

ναυπηγησίμης ὕλης ὁ τόπος πῶς ἔχει; *how is the place off for (i. e. with regard to) ship-building timber?*

ὡς ποδῶν εἶχεν, *as fast as he could — lit. as he had (himself) with regard to feet.*

ἀδωρότατος χρημάτων, *most incorruptible as regards (the receiving of) money.*

πολλῆς ἀνοίας ἐστί, *it is (the part) of great folly.*

οὐ παντός ἐστι, *it is not in every one's power.*

ἀνδρὸς ἀγαθοῦ ἐστι σῶζειν τὴν πόλιν, *it is (the duty) of a good man to try and save the state.*

Σωκράτους τόδε θαυμάζω, *I am surprised at this in Socrates, i. e. this (conduct or opinion) of Socrates.*

κατέαγα τῆς κεφαλῆς, *I have got my head broken — lit. I am broken as regards the head.*

ἐλάβοντο τῆς ζώνης τὸν Ὀρόντην, *they seized Orontes by the girdle.*

ἄγειν χειρός, *to lead by the hand*. In these three examples, the gen. denotes the *part affected*.

ἀνὰριθμος θρήνων, *lamenting without end* —
lit. *countless in respect of lamentations*.

Obs. Sometimes *ἐνεκα* on account of may be supplied.

14. Hence arises the use of the genitive with many adverbs and prepositions; as,

εὐθὺ τῆς Φασήλιδος τὸν πλοῦν ἐποιοῦντο, *they sailed straight to Phaselis* — *straight with reference to Phaselis*.

ἐπὶ βήματος, *on the bema* — *upon with reference to the bema*.

ἐπὶ Συρακουσῶν, *to Syracuse* — *towards with reference to Syracuse*.

τῆλε φίλων, *far off from friends* — *far off as regards friends*.

θανάτου ἐγγύς, *near death* — *near with respect to death*.

ἀπὸ νεῶν, *from the ships* — *away with respect to the ships*.

15. From the constantly recurring combination of the genitives with words implying *removal* or *separation*, arises a new usage of the genitive as the case of that from which *removal* or *separation* takes place (*Separative Genitive*); as,

ὑποχωρεῖν τοῦ πεδίου, *to retire from the plain*.

διέσχον ἀλλήλων, *they were distant from each other*.

οἱ νεώτεροι αὐτέων τοῖσι πρεσβυτέροισι συν-
 τυγχάνοντες εἵχουσι τῆς ὁδοῦ, *their younger*
men, when they meet those that are older,
make way for them — lit. retire from
the way.

ἀπαλλαγὴ τινος, *an escape from anything.*
 λύσις θανάτου, *deliverance from death.*

16. By an easy transition, this genitive denotes *that of which one is deprived*; as,

ἡ ἀποστέρησις τῶν κτημάτων, *his being de-*
prived of his property.

Obs. It also embraces various other collateral notions, such as those of *the point from which one commences*, of *that from which one is hindered*, of *the action broken off*, of *that in which one fails* &c.

17. The genitive often depends on some word understood; as,

Θουκυδίδης ὁ Ὀλόρου, or simply Ὀλόρου, *Thucydides the (son) of Olorus.*

Ἥρα Διός, *Juno (the wife) of Jupiter.*

ἐν Διός, *in (the temple) of Jupiter.*

ἐν Αἴδου, *in (the mansions) of Hades or Pluto*
i. e. in the infernal regions.

18. The purpose frequently, more rarely the cause, is expressed by the substantival infinitive as a genitive of origin; as,

Μίνως τὸ ληστικὸν καθήρει ἐκ τῆς θαλάσσης
 τοῦ τὰς προσόδους μᾶλλον ἰέναι αὐτῷ, *Minos*

cleared the sea of the pirates, that his revenues might come to him more regularly.
 τοῦτο ἡγνόουν τοῦ μὴ ἰδεῖν τὰ γιγνόμενα, *they were ignorant of this, because they had not seen what was going on.*

Obs. 1. The older grammarians usually supply *ἔνεκα* on account of.

Obs. 2. This meaning of the *purpose*, sometimes (though rarely) passes into that of the simple *consequence*, e. g. τοῦ μὴ ἐκφεύγειν *so that they did not escape*, which would much more commonly mean *so that they might not escape*.

19. The genitive is occasionally found standing independently of the rest of a sentence. *ἔνεκα* as regards may be supplied (*Genitivus Pendens*); as,

ἡμεῖς μὲν οὖν τοιοῦδε. τῆς δὲ σῆς φρενὸς, ἔν σου δέδοικα. *Such then (are) we: but, as regards thy turn of mind, of one thing I am afraid in thee.*

20. A genitive often stands in attribution or apposition to a genitive implied in an adjective or quasi-adjective; as,

Ἀθηναῖος ὢν πόλεως τῆς μεγίστης, *being a citizen of Athens the greatest of cities* — πόλεως in appos. to Ἀθηνῶν implied in Ἀθηναῖος.

Νεστορέη παρὰ νηὶ Πυλῆγενέος βασιλῆος, *at the ship of Nestor the Pylian king.*

Obs. This occurs chiefly with possessive pronouns. See Rule 4 under *The Pronoun*.

21. Genitives of *time* and *place*, and genitives used with *comparatives* and *superlatives* are all

probably to be classed as partitive genitives.* They and the genitive *absolute* have been already considered elsewhere.

The various usages of the genitive which have been mentioned will further be exemplified under the following special rules.

22. Verbs signifying to *recollect, forget, to remind or cause to forget, to be careful or careless, to consider, understand, perceive, to desire, to be full or empty, to fill or to empty, to deprive, to deliver, to escape, to hinder, to desist, to depart from, to separate, to differ from, to begin, to cease or stop*, all govern a genitive; as,

μνησai πατρός σεῖο, *remember thy father.*

Θέτις δ' οὐ λήθετ' ἐφετμέων, *Thetis did not forget the injunctions.*

τοῦ κοινοῦ ἀγαθοῦ ἐπιμελούμενοι, or ἀμελοῦντες, *concerning themselves, or careless, about the common good.*

ἐνθυμοῦ τῶν εἰδότων, *consider those who know.*

αἰσθάνομαι τοῦ ψόφου, *I perceive the noise.*

ἔραμαι τῆς δόξης, *I am enamoured of glory.*

ὀρέεσθαι τῆς ἀρετῆς, *to strive after virtue.*

ἀναπίμπλασθαι κακίας, *to be filled with evil.*

γέμειν πενίας, *to be full of poverty.*

δεῖσθαι or ἀπορεῖν τινός, *to be in want of anything.*

* Thus, in τοῦ αὐτοῦ θέρους ἐστράτευσαν *he same summer they took the field*, the act of taking the field may be regarded as in some sort equivalent to the time of the act, which was a point of the summer. In νέφος οὐ φαίνετο γαίης *no mist appeared on the ground*, the mist may be considered as equivalent to the space of the ground covered by it. On the genitive after the comparative, see at the end of the Syntax.

σπερεῖν τῆς ἀρχῆς, *to deprive of the command.*
 νοσφιζειν βίου, *to separate from, or bereave of,*
life.

ἐλευθεροῦν τυράννων, *to free from tyrants.*

ἀλύσκειν μόρου, *to fly from death.*

κωλύειν, ἐρητύειν, ἔχειν, τινά τινος, *to hinder,*
restrain, keep one from any thing.

ἀπέχειν, διέχειν τινός, *to abstain, to be distant*
*from any thing.**

διαφέρει τῶν ἄλλων, *he differs from the rest.*

Τρώων ἵνα λοιγὸν ἀλάλκοι, *that he might ward off*
destruction from the Trojans.

πλανᾶν τινά τῆς ὁδοῦ, *to lead one astray from the*
road.

ἄρχεσθαι τοῦ πολέμου, *to begin the war.*

παύειν τῆς ἀρχῆς, *to depose from the command.*

παύεσθαι τῆς ἀρχῆς, *to cease from the command.*

λῆγειν φόνου, *to desist from slaughter.*

Obs. 1. μιμνήσχομαι is sometimes constructed with the accusative, and we sometimes find the active forms ἀναμιμνήσκω, ὑπομιμνήσκω with two accusatives.

Obs. 2. The difference between ἀρχεσθαί τινος and ἀρχεσθαι ἀπό τινος is this: the genitive, without the preposition, marks the *action or condition itself* which is commencing; but the genitive with ἀπό marks the *starting point* in a continued action or condition; as, τὰ βρέφη τοῦ ζῆν ἀπὸ λύπης ἀρχεται, where τοῦ ζῆν marks the condition which is commencing, ἀπὸ λύπης the feeling which is the first in the condition thus commencing; *children begin life with sorrow.* Such verbs sometimes take an accusative; as, κατάρχομαι στεναγμόν *Eurip. Or. 949.*

* So φεῖδεσθαι τινος *to spare any one or anything*, the notion involved being probably that of *abstaining from*.

23. Adjectives and substantives of corresponding meaning have also a genitive; as,

ἐπιστήμων, ἀδαής, ἄιδρις κακῶν, *experienced in, ignorant of, unacquainted with woes.*

ἀπαίδευτος ἀρετῆς, *untaught in virtue.*

ἐπιλήσμων δόξης, *forgetful of glory.*

πλείη γαῖα κακῶν, *the earth is full of evils.*

ἄφνειος βιότου, *wealthy in sustenance.*

κενὸς φρενῶν, *void of sense.*

φίλων ἔρημος, *destitute of friends.*

γυμνὸς ἀσπίδων, *without shields.*

πρόβλημα κακῶν, *a defence against ills.*

ἐπίκουρος ψυχῶν, *protecting against cold.*

ἐλευθερία παθῶν, *a freedom from passions.*

24. The impersonal δεῖ, δέομαι and other verbs of *wanting*, take a genitive; as,

εἴ τι δεῖ συμμάχων, *if there is any need of allies.*

ὀλίγου δεῖ, πολλοῦ δεῖ, *it wants but little, it wants a great deal.*

ὀλίγου δεῖν, *so as to want but a little, within a little* — often more briefly expressed by ὀλίγου alone.

ὠφελίας δεῖσθαι, *to want assistance.*

Obs. Δέομαι with a genitive often signifies *to ask, entreat*; as, δέομαί σου λέγειν, *I entreat you to say*. In this sense, it has sometimes a double genitive; as, ἐδέετο τοῦ δήμου φυλακῆς τινός, *he requested of the people a guard of some kind.*

25. A genitive follows verbs derived from comparatives and superlatives, and, by analogy, verbs and adjectives denoting *superiority* and *inferiority*, *command* and *submission*, and their contraries; as,

ἡττᾶσθαι τινος, *to be inferior to any one* —
from ἡττων.

ὕστερῃσε τῆς μάχης, *he was too late for the battle* — from ὕστερος.

καλλιστεύειν πασῶν γυναικῶν, *to exceed all women in beauty* — from κάλλιστος.

Τενέδοιο ἀνάσσεις, *thou reignest over Tenedos.*

αἰσυμνᾷ χθονός, *he rules the land.*

περιγενέσθαι τῶν πολεμίων, *to overcome the enemy.*

ὕπακούειν, πείθεσθαι τινος (commonly πείθεσθαι τινι), *to obey any one.*

ἐγκρατὴς ὀργῆς, *able to control his anger.*

ἀκρατὴς τῶν ἐπιθυμιῶν, *having no command over his passions.*

ὀπήκοος τῶν ἀρχόντων, *obedient to rulers.*

Obs. Many such verbs, especially those implying *obedience* and *disobedience*, have more commonly a dative.

26. A genitive follows words of *buying, selling, bartering, valuation* &c. (*Genitive of Price*); as,

ὠνέονται τὰς γυναῖκας χρημάτων μεγάλων, *they buy their wives for large sums of money.*

πολλοῦ τὰ κτήματα ἀπέδοτο, *he sold his possessions for a large price.*

οὐδενὸς ἄξιος, *worth nothing.*

χρυσοῦ ἀλλάσσεσθαι, *to exchange for gold.*

τῆς καθ' ἡμέραν βραθυμίας εὐδαιμονίαν προέμενοι, *having thrown away prosperity for the sake of making things easy for the day.*

Obs. 1. ἀντὶ *in exchange for* may perhaps be supplied, as it is occasionally found with verbs of this kind.

Obs. 2. Hence we find such applications of this genitive as in τρεῖς μνᾶς κατέθιξε τοῦ ἵππου, *he paid three minæ for the horse.*

27. A genitive of *the charge* is joined with verbs of accusing, condemning and like words; as,

διώκειν τινὰ φόρου, *to prosecute (pursue) one for murder.*

αἰρεῖν τινὰ φόρου, *to convict any one of murder, literally, to catch.*

εὑρίσκειν δώρων, *to be found guilty of (receiving) bribes* — lit. *to owe* i. e. *to have to pay the penalty.*

ἔνοχος δειλίας, *open to the charge of cowardice.*

Obs. The regular construction of some words of this kind compounded with κατά, is a genitive of *the person*, an accusative of *the charge*. So κατηγορεῖν ἀδικίαν τινός, *to accuse a man of* (lit. *to declare against a man*) *injustice*, καταγινώσκειν τί τινος, *to condemn a man on any charge*. Yet we occasionally find some of them with an accusative of *the person*, and even with a double genitive of *the person* and of *the charge*.

28. The *penalty* is also often expressed by the genitive; as,

κρίνεσθαι θανάτου, *to be tried for one's life*
— lit. *death*.

διώκειν θανάτου, *to prosecute on a capital charge*.

καταψηφισθῆναι φυγῆς, *to be condemned to exile*.

ὑπάγειν θανάτου, *to bring to trial on a capital charge*.

Particularly note-worthy is the construction of τιμᾶν *to assess*. The *court* is said τιμᾶν τινί or τινά τινος, the *accuser* τιμᾶσθαι (*mid.*) τινί τινος; as,

δέκα ταλάντων ἐτίμησαν αὐτῷ, *they condemned him to pay a fine of ten talents*, lit. *they assessed the penalty at ten talents for (i. e. against) him*.

Otherwise

δέκα ταλάντων ἐτίμησαν αὐτόν, lit. *they assessed him at ten talents*.

δεσμοῦ τιμᾶται αὐτοῖς, *he prays for a sentence of imprisonment upon them* — lit. *he endeavours to get the penalty assessed at imprisonment for them*.

Obs. Evidently, some of these genitives are, grammatically, *genitives of price*. Others seem to be really dependent on δίχην *law-suit*, others on περί or ἔνεκα understood, as these words are not unfrequently found expressed.

29. Verbs of *entreating* take a genitive of the person or thing *by* or *for the sake of* which one entreats; as,

λίσσομαι σε Ζηνός, *I beseech thee for Jupiter's sake*.

So, with a substantive,

λισταί γενείου τοῦδε, *entreaties by this thy chin*.

Obs. 1. ἀντὶ *in exchange for* may perhaps be supplied, as it is occasionally found with verbs of this kind.

Obs. 2. Hence we find such applications of this genitive as in τρεῖς μνᾶς κατέβηκε τοῦ ἵππου, *he paid three minæ for the horse.*

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28. The *penalty* is also often expressed by the genitive; as,

as the horses smelt the camels and saw them, they turned tail.

ὄσουςι πίττης καὶ παρασκευῆς νεῶν, *they smell of pitch and ship's tackle.*

γεῦσαι αὐτὸν τῶν ἐλαφείων, *to let him taste the venison.*

ἀνάγκη σοι ἀπογεύεσθαι τούτων τῶν παντοδᾶ-
πῶν βρωμάτων, *you are obliged to taste all these various meats.*

λωτοῦ φαγεῖν, *to eat of the lotus.*

τούτου τοῦ οἴνου πίνει βασιλεύς, *the king drinks this wine.*

ἄπτεσθαι νεκροῦ, *to touch a dead body.*

λάβεσθε τούτου, *take hold of this.*

Obs. 1. A second genitive of *the part whence* the smell proceeds is sometimes used with ὀζειν; as, τῆς κεφαλῆς ὀζειν μύρου, *to emit a scent of unguent from the head.* The verb is also used impersonally; as, τῶν ἱματίων ὀζήσκει δεξιότητος, *there will be an odour of shrewdness about your clothes.*

Obs. 2. Many of these verbs frequently take other constructions instead of being followed by a genitive.

32. Many verbs signifying to *obtain*, such as τυγχάνειν *to happen upon*, λαγχάνειν *to get by lot*, κυρεῖν *to fall in with*, ἀντᾶν *to meet with* &c., are very commonly constructed with a genitive; as,

θνητοῦ σώματος ἔτυχες, ἀθανάτου δὲ ψυχῆς, *you have received a mortal body, but an immortal soul.*

οὔτι μὴ λάχωσι τοῦδε συμμάχου, *they will by no means get him as an ally.*

Obs. Most verbs of *obtaining* are followed by an

Obs. The preposition *πρός* often accompanies the genitive.

30. A genitive is used with verbs which imply participation, enjoyment, communication; as,

μετέχειν, μεταλαμβάνειν, μεταδιδόναι τινός, *to have, to receive, to give a share of anything.**

μέτεστί μοι τούτου, *I have a share of this.*

προσήκει μοι τούτου, *this concerns me.*

μεταίτέω τῆς ἀρχῆς, *I ask for a share in the government.*

ἀπολαύομεν πάντων τῶν ἀγαθῶν, *we enjoy all good things.*

ὀναίμην τοῦ παρόντος, *may I enjoy what I already possess.*

31. Verbs of perception in general, whether bodily or mental, and verbs having reference to the particular senses of *hearing, smelling, tasting* and *touching* (hardly ever of *seeing*), govern a genitive case; as,

καὶ κωφοῦ συνίημι, καὶ οὐ φωνεῦντος ἀκούω,
I both understand the dumb, and hear him though he speaks not.

βασιλεὺς τῆς πρὸς ἑαυτὸν ἐπιβουλῆς οὐκ ᾔσθάνετο, *the king did not perceive the plot against him.*

τοῦ ψύχους οὐκ αἰσθάνεται, *he does not feel the cold.*

ἤκουσα φωνῆς, *I heard a voice.*

ἤκουσά του λέγοντος, *I heard some one say.*

ὥς ὁσφραντο τάχιστα τῶν καμῆλων οἱ ἵπποι,
καὶ εἶδον αὐτάς, ὀπίσω ἀνέστρεφον, *as soon*

* Sometimes μέρος or τί is expressed with the genitive.

should properly govern some other case. So *τειχέων ἐγκεκλείσθαι*, *to be shut up within the walls*; *ἐμοῦ ἐγγάσκειν*, *to make mouths at me*; *νεὼς ἐνεῖναι*, *to be in the ship*. These seem to be examples of construction *κατὰ σύνεσιν* — *τειχέων ἐγκεκλείσθαι* = *εἴσω τειχέων κεκλείσθαι*, *ἐμοῦ ἐγγάσκειν* = *κατ' ἐμοῦ γάσκειν*, *νεὼς ἐνεῖναι* = *νεὼς ἐπεῖναι*.

35. Verbs of *requiting* and *punishing* take a genitive of the *offence*; as,

τίσασθαι Ἀλέξανδρον κακότητος, *to take vengeance on Alexander for his evil deeds*.

τιμωρήσομαι αὐτοὺς τῆς ἐνθάδε ἀπίστios, *I will punish them for their coming here*.

36. Verbs of *envying* and *grudging* govern a genitive of the *thing envied* or *grudged*; as,

φθονεῖν τῷ Σωκράτει τῆς σοφίας, *to envy Socrates for his wisdom*.

οὐ μεγάρω τοῦδ' εἶ σοι δωρήματος, *I grudge thee not this gift*.

χρόνου οὐ φθονῶ, *I grudge not the time*.

37. Verbs of *pouring*, *drinking* &c. take a genitive of the *god in whose honour* a libation is made, or of the *person to whom* one drinks; as,

σπεῖσον ἀγαθοῦ δαίμονος, *make a libation to the good genius*.

ἔγχει καὶ πάλιν εἰπέ, πάλιν, πάλιν, Ἑλιοδώρας, *fill and say again, and again, and again, "To Heliodora"*.

38. Verbs of *going to meet*, *approaching*, *striving to reach*, *aiming at* and the like, govern a genitive; as,

ἀντήσω ἐγὼ τοῦδ' ἀνέρος, *I will go forth to meet this man*.

ὣς εἰπὼν οὐ παιδὸς δρέξατο φαίδιμος Ἕκτωρ, *thus*

accusative, and so occasionally are those which ordinarily govern the genitive.

33. Verbs signifying to *miss*, to *leave hold of*, and the like, especially those of middle form, govern a genitive case; as,

ὄρνιθος ἤμαρτε, *he missed the bird.*

γνώμης ἡμάρτηκε, *he has fallen short of his expectations.*

ἐψεῦσθαι τῆς ἐλπίδος, *to be disappointed of one's hope.*

μὴ ἀφίεσο τοῦ ἀνδρός, *do not let the man go.*

τῇσδ' ἐκούσα παιδὸς οὐ μεθήσομαι, *I will not, if I can help it, leave hold of this my daughter.*

Obs. 1. Many of these verbs vary their construction.

Obs. 2. ἀμαρτάνειν (in the sense of *miss*, *fail of*) always has a genitive. ἀφιέναι and μεθιέναι act. take the accusative, but ἀφίεσθαι and μεθιέσθαι mid. have the genitive.

34. Many verbs and other words govern the genitive in virtue of their composition with certain prepositions in particular senses; as,

ἀντιπαρέχειν τὰ ἐπιτίδεια χρημάτων, *to supply provisions in exchange for money* = παρέχειν τὰ ἐπιτίδεια ἀντὶ χρημάτων.

προτιθέναι τὴν ἰσχύὸν τοῦ δικαίου, *to set might before right.*

καταφρονεῖν, ὑπερφρονεῖν τινος, *to despise a man.*

περιγινώσθαι τῶν ἐναντίων, *to overcome one's enemies.*

Obs. The genitive is sometimes joined to verbs which, as compounded with certain prepositions,

should properly govern some other case. So τειχέων ἐγκεκλείσθαι, *to be shut up within the walls*; ἐμοῦ ἐγγάσκειν, *to make mouths at me*; νεὼς ἐνεῖναι, *to be in the ship*. These seem to be examples of construction κατὰ σύνεσιν — τειχέων ἐγκεκλείσθαι = εἰσω τειχέων κεκλείσθαι, ἐμοῦ ἐγγάσκειν = κατ' ἐμοῦ γάσκειν, νεὼς ἐνεῖναι = νεὼς ἐπεῖναι.

35. Verbs of *requiting* and *punishing* take a genitive of the *offence*; as,

τίσασθαι Ἀλέξανδρον κακότητος, *to take vengeance on Alexander for his evil deeds*.

τιμωρήσομαι αὐτοὺς τῆς ἐνθάδε ἀπίστιας, *I will punish them for their coming here*.

36. Verbs of *envying* and *grudging* govern a genitive of the *thing envied* or *grudged*; as,

φθονεῖν τῷ Σωκράτει τῆς σοφίας, *to envy Socrates for his wisdom*.

οὐ μεγαίρω τοῦδ' σοὶ δωρήματος, *I grudge thee not this gift*.

χρόνου οὐ φθονῶ, *I grudge not the time*.

37. Verbs of *pouring*, *drinking* &c. take a genitive of the *god in whose honour* a libation is made, or of the *person to whom* one drinks; as,

σπεῖσον ἀγαθοῦ δαίμονος, *make a libation to the good genius*.

ἔγχει καὶ πάλιν εἰπέ, πάλιν, πάλιν, Ἡλιοδώρας, *fill and say again, and again, and again, "To Heliodora"*.

38. Verbs of *going to meet*, *approaching*, *striving to reach*, *aiming at* and the like, govern a genitive; as,

ἀντήσω ἐγὼ τοῦδ' ἀνέρος, *I will go forth to meet this man*.

ὥς εἰπὼν οὗ παιδὸς ὀρέξατο παίδιμος Ἔκτωρ, *thus*

spake glorious Hector, and held out his hands to take his child.

Μηριόνης αὐτοῖο τιτύσκετο δουρὶ φεινῶ, *Meriones aimed at him with glittering spear.*

39. After verbs of *hearing, enquiring, thinking, saying* &c., more rarely, of *knowing*, a genitive may be used signifying that *about which* one hears, enquires &c.; as,

δύο οὐπω φῶτε πεπύσθην Πατρόκλοιο θανόντος, *two men had not yet heard of Patroclus' being dead.*

ἀναξίου φωτὸς ἐξερήσομαι, *I will ask about a worthless man.*

τοῦ τοξότου οὐ καλῶς ἔχει λέγειν, ὅτι αὐτοῦ ἅμα χεῖρες τὸ τόξον ἀπωθοῦνται τε καὶ προσέλκονται, ἀλλ' ὅτι ἄλλη μὲν ἢ ἀπωθοῦσα, ἑτέρα δὲ ἢ προσαγομένη, *it is not proper to say of an archer that (both) his hands together push the bow out and draw it to, but that it is one which pushes it out, and the other which pulls it to.*

φρόντιζε τούτων, *think of this.*

γῆς τοῦτο γινῶναι, ὅτι δύναται φέρειν, *to know this about the land, what it is able to produce.*

Obs. The preposition *περὶ* is perhaps to be supplied. It is often found expressed.

40. Verbs of *grieving* and the like have often a genitive of the *person or thing for which* one grieves &c.; as,

ὀλοφύρεσθαι Ἑκτορος, *to grieve for Hector.*

ὁ Κύρος ἀκούσας τοῦ μὲν πάθους ᾤκτειρεν αὐτόν, *Cyrus having heard of it, pitied him for what had happened to him.*

41. The genitive is frequently used in exclamations; as,

Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος, *gracious Apollo, what a big mouth!*

τῆς τύχης, τὸ ἐμέ νῦν κληθέντα δεῦρο τοχεῖν, *what ill luck, that I should have been summoned hither!*

οἷμοι παρανοίας, *alas for my folly!*

φεῦ τοῦ ἀνδρός, *ah, what a man!*

The Dative.

1. The dative is the case of the *receiver* or of the *more remote object*, and, in a secondary sense, of *that to which there is some incidental relation**: it also marks *manner* or *circumstance*, corresponding in this sense to the Latin *ablative*.

If it marks the receiver of any *advantage*, it is generally called the *Dative of Advantage* (*Dativus Commodi*); if the receiver of any *disadvantage*, it is called the *Dative of Disadvantage* (*Dativus Incommodi*).

2. The *more remote object* of any verb may be expressed by the dative; as, τοιαῦτα ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι, *subjects do such things to tyrants*.

3. Verbs of *giving, offering, paying, selling, sharing, indulging* and the like, govern a dative case; as,

* There is this general distinction between the genitive and dative of relation, that the former marks an *absolute*, the latter an *incidental* relation. But, as might be supposed, the distinction often disappears.

ὁ Κῦρος δίδωσιν αὐτῷ ξένους καὶ ἑξ μηνῶν μισθόν,
Cyrus gives him some mercenary troops and six months' pay.

τῇ στρατίᾳ τότε ἀπέδωκε Κῦρος μισθὸν τεττάρων μηνῶν, *Cyrus at that time paid the army four months' pay.*

πωλεῖ αὐτὰ τοῖς Αἰγυπτίοις, *he sells them to the Egyptians.*

μέτεστιν ὑμῖν ταύτης τῆς κακουργίας, *you have a share in this villany.*

χαρίζεσθαι τῷ δήμῳ, *to indulge the democratic party.*

Obs. χαρίζομαι often means to *give as a favour*, and then of course takes an accusative also — χαρίζεσθαι τινί τι.

4. All verbs may take a dative case signifying the person *to whose advantage, for whose sake or pleasure*, or, on the other hand, *to whose disadvantage, for whose injury or annoyance* anything is done; as,

Μενέλαος, ᾧ δὴ τόνδε πλοῦν ἐστειλάμην, *Mene-laus, for whose sake in truth I made this voyage.*

Φαρναβάζῳ ἔσωζον τὰς πόλεις, *they kept possession of the towns for Pharnabazus.*

εὐηθές ἐστιν ἡγεμόνα αἰτεῖν παρὰ τούτου ᾧ λυμαινόμεθα τὴν πρᾶξιν, *it is a piece of folly to ask for a guide from the man for whom we are doing our best to defeat his enterprise.*

ἐγὼ σιωπῶ τῷδε; *am I to hold my tongue to please this fellow?*

στεφανοῦσθαι τῷ θεῷ, *to wear a chaplet in honour of the god.*

So δέχομαι —

θέμιστι δὲ καλλιπαρῇῳ δέκτο δέπας, *and she took the cup at the hands of Themis with beautiful cheeks* — lit. *for Themis*. This might be otherwise expressed by παρὰ θέμιστος, or, poetically, by the genitive alone.

Hence verbs of *taking away* sometimes have a dative of the person *from whom*; as,

ὁ τοῖσιν ἀφελετο νόστιμον ἡμαρ, *he took away from them the day of return.*

5. Hence arises the use of the pleonastic dative of the pronoun (generally of the first or second, sometimes however of the third person) marking a particular *animus* or *personal interest* on the part of any one (*Ethical Dative*); as,

εἵπαί μοι πρὸς βασιλῆα, Μαρδόνιε, *tell the king for me, Mardonius.*

ἦ βέβηκεν ἡμῖν ὁ ξένος; *has the stranger gone?* — lit. *gone for us.*

χαῖρέ μοι, ὦ Πάτροκλε, *farewell, Patroclus.*

6. Many verbs meaning to *assist*, to *benefit*, to *please*, to *injure*, to *displease*, govern the dative case; some govern the dative or accusative indifferently, and some are used only with the accusative; as,

τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ, *riches are of no avail to the dead.* ὠφελεῖν more commonly has the accusative.

ἀμυνῶ τῷ νόμῳ, *I will uphold the law.*

ἐβοήθησαν τοῖς πολεμίοις, *they came to the assistance of the enemy.*

τούτῳ λυμαινόμενοι Πέρσαι ἐδόκουν Ἕμασιν λυμαίνεσθαι, *the Persians were dishonouring (the*

remains of) this man, but thought they were dishonouring (the dead body of) Amasis.

ἰνώχλει ὁ Φίλιππος τοῖς Ἀθηναίοις, *Philip gave trouble to the Athenians.*

ἡ ἀρετὴ ἀρέσκει τοῖς ἀγαθοῖς, *virtue is pleasing to the good* — more rarely with an accusative.

Obs. ἐπικουρεῖν, λυσιτελεῖν and others take a dative only. ἀλέξειν, ἀμύνειν, ἀρήγειν properly signify *to ward off, to repel*, and in this sense take an accusative of the *person* or *thing repelled* with a dative of advantage signifying the person *for* or *from whom* repelled. The accusative is often omitted, and they thus pass into the sense of *to aid* or *protect*.

7. Verbs of *reproaching, blaming* &c. take a dative of *the person* and an accusative of *that for which* one is reproached, blamed &c.; as,

ἐπιτιμᾶν τί τινι, *to reproach one with anything.*

οὐ μέμφομαι τῷ ἀνδρὶ, *I do not find fault with the individual.*

οὐδ' ἂν τοῦτό μοι ἐμέμφου, *neither would you have blamed me for this.* μέμφεσθαι is also found with an accusative of *the person*.

Obs. λαιδορεῖν usually takes an accusative, but the middle form λαιδορεῖσθαι a dative. καταγελαῖν *to deride* has regularly the genitive, but sometimes takes a dative case.

8. Many adjectives frequently, sometimes adverbs, and some substantives occasionally, corresponding in meaning to the verbs already mentioned, are joined with a dative case; as,

πᾶσι φιλόδορος, *liberal to all.*

θεοῖς δωρήματα, *offerings to the gods.*

χρήμα ὠφέλιμον τῇ πόλει, *a thing advantageous to the state.*

οὐχ ἡδύ μοι λέγειν, *it is not agreeable to me to mention.*

πυρὶ καίεσθαι ἀρωγὰ ταῦτα, *this helps fire to burn.*
 μεμπτός τινι, *finding fault with any one.*
 πρὸς ἡδονὴν τοῖς πολίταις, *to please the citizens.*

9. The dative of relation, in its widest usage, marks the person or thing *to which* any act, state or quality has *particular reference*; as.

τοῖσιν μύθων ἤρχεν, *he first spoke amongst them*
 — lit. *with respect to them he led off the speaking.*

οὕτως ἔχει μοι, *thus it is with me.*

πολὺς χρόνος ἐγένετο τῷ Σωκράτει ἐν τῷ δεσμο-
 τηρίῳ, *Socrates was a long time in prison.*

ἄξιός ἐστι θανάτου τῇ πόλει, *he is deserving of death at the hands of the state.* This dat. with ἄξιος is very common.

μακρά, ὡς γέροντι, ὁδός, *a long journey for an old man.*

σφῶν μὲν ἐντολὴ Διὸς ἔχει τέλος, *as far as it concerns you, the command of Jove is at an end.*

ὡς ἐμοί, *to my mind, in my judgement.*

οὔτι μοι αἰτίη ἐσσί, *thou art not answerable (for this) in my sight.*

γάμοι οἱ πρῶτοι Πέρσῃσι, *marriages that are most honourable in the estimation of the Persians.*

θεοῖσι καὶ ἀνδράσιν βιψάσπιδες, *cowards in the sight of gods and men.*

νικᾶν πᾶσι τοῖς κριταῖς, *to be the best in the opinion of all the judges.*

10. The dative of participles is frequently so used, especially by Ionic writers; as,

ἀπὸ Ἑλεφαντίνης πόλιος ἄνω ἰόντι ἄναντές
ἐστὶ χωρίον, *as you go up from the city
of Elephantine, the ground rises.*

ὁ ναυτικὸς στρατὸς τὰ ἐπ' ἀριστερὰ ἐσπλέοντι
τοῦ Ἑλλησπόντου εἴλε πάντα, *the naval
force took every place on the left shore
of the Hellespont as you sail in.*

ἐν χεροῖν ἔχοντι σπονδὰς, βλασφημίαν τις οἰκε-
τῶν ἐφθέγγετο, *as he was holding the liba-
tion in his hands, one of the slaves spoke
an ill-omened word.*

ἡμῖν εἵνατός ἐστι περιτροπέων ἐναυτὸς ἐνθάδε
μιμνόντεσσι, *this is the ninth revolving
year that we have been staying here.*

ἀσμένῳ σοι νύξ ἀποκρύψει φῶς, *glad wilt
thou be, when night shall hide the light*
— lit. *night will hide the light for thee
glad.*

ἐμοὶ θέλοντι ταῦτα γίγνεται, *this happens as
I wish.*

εὐχομένοις ἂν ἔλθοι, *we pray that he would
come* — lit. *he would come for us pray-
ing (for it).*

11. The verbs εἶναι and γίνεσθαι are very frequently accompanied by a dative of the possessor; as,

ἐνταῦθα Κύρῳ βασιλεία ἦν, *here Cyrus had
a palace.*

τοῖς πλουσίοις πολλὰ παραμύθια φασιν εἶναι,

they say that the rich have many consolations.

βασιλεῖ ἐγίνοντο δασμοί, *tribute was paid to the king.*

πολλὰ αὐτῷ ἐγένετο χρήματα, *large sums of money came into his possession.*

So ὑπάρχειν τινί and the like.

12. The dative is sometimes used with substantives where the regular construction requires a genitive. The old grammarians call this the *Colophonian Construction*; as,

ὦ κλεινὸν οἶκος, Ἀντιγόνη, θάλος πατρί, *Antigone, offspring of thy father who art the glory of his house.*

θήβαισιν ἐδίπποις ἄναξ, *king of Thebes for horses famed.*

13. A dative of relation commonly follows verbs of *saying* and the like; of *being fated* or *allotted*; of *appearing*, *seeming* and *occurring to the mind*; as,

οὗτος Κύρῳ εἶπεν, εἰ αὐτῷ δόλῃ ἱππέας χιλίους, ὅτι τοὺς προκατακαίοντας ἱππέας κατακάνοι ἂν ἐνεδρεύσας, *he told Cyrus that, if he would give him a thousand cavalry, he would lay an ambush for the cavalry that were wasting the country in advance of them with fire, and would cut them to pieces.*

εὐχοντο θεοῖς, *they prayed to the gods.*

χρήσω ἀνθρώποισι Διὸς νημερτέα βουλήν, *by my oracle will I declare to men the infallible counsel of Jove.*

ἄρασθαι τινι, *to curse any one.*

σὺ σύνθεο καὶ μοι ὅμοσον, *do thou make a compact with me and swear to me.*

Ζεὺς τότε οἶδε, ὅποτέρῳ θανάτοιο τέλος πεπρω-

μένον ἐστίν, *this Jupiter (only) knows, to which of them twain the end of death is allotted by fate.*

εἷσατό σφιν δεξιὸς αἵτας ὑπὲρ ἄστεος, *he appeared to them on the right hand, flying rapidly over the city.*

φαίνεσθαι τινι, *to appear to any one.*

ἄλλοι μοι δοκέουσι παροίτεροι ἔμμεναι ἵπποι, *other horses seem to me to be foremost.*

τῷ Κροίσῳ ἐσῆλθε, *it occurred to Cræsus' mind.*

14. Verbs of agreement and disagreement, of likeness, equality and their contraries, are constructed with a dative; as,

Ἑκτορι ἐπήνησαν, *they gave their approval to Hector.*

ἀρμόζεσθαι τοὺς νόμους τοῖς πολίταις, *to adapt the laws to the people of the state.*

Ἐλένῳ συνηλλάχθη γάμοις, *she made a contract of marriage with Helenus.*

καταλύειν τινί, καταλλάσσεσθαι or συναλλάσσεσθαι τινί, *to be reconciled to any one.*

σπένδεσθαι τοῖς Λακεδαιμονίοις, *to make a treaty with the Lacedæmonians.*

ἐνταῦθα λέγεται Ἀπόλλων ἐκδεῖραι Μαρσύαν, νικήσας ἐρίζοντά οἱ περὶ σοφίας, *here Apollo is said to have flayed Marsyas after beating him in a contest of skill — lit. having beaten him contending with him about skill.*

πάντες πολεμήσομεν Ἀκαρνασί τε καὶ τοῖς ξυμμάχοις, *we shall all wage war with the Acarnanians and their allies.*

μέμον' αὐτὸς ἀνδρὶ μαχέσασθαι, *I long myself to do battle with the man.*

εἰδομένην ξείνῳ, Ταφίων ἡγήτορι, Μέντῃ, *taking the form of a guest-friend, Mentès, chief of the Taphians.*

Νέστορι ἑώκει, *it was like Nestor.*

ἰσοῦσθαι τινι, *to be made equal to any one.*

τῷ ψευδεὶ διαφωνεῖ τἀληθές, *truth is at variance with falsehood.*

And hence the dative itself sometimes implies contention; as,

ἀεῖσαί μοι, *to sing against me, to contend with me in singing.*

15. Adjectives, sometimes adverbs, and more rarely substantives, corresponding to these verbs in meaning, take a dative case; as,

ἐχθρὸς ἐλευθερίᾳ, *inimical to freedom.*

Ἡφαίστου ἄγαλμα τοῖσι Φοινικηίοισι Παταῖκοῖσι ἐμπερέστατον, *an image of Vulcan very like the Phœnician Palaici.*

ἴσως τοῖς ἄλλοις, *equally with the rest.*

Ἦρα ξρις, *a contention with Juno.*

Particularly to be noted is this use of the dative with ὁ αὐτός, ὡσαύτως and εἷς; as,

ἔταν ὁ νοῦς ὑπ' οἴνου διαφθείρηται, τὰ αὐτὰ πάσχει τοῖς ἄρμασι τοῖς τοὺς ἡνόχους ἀποβαλοῦσιν, *when the mind is distempered by wine, it is in the same condition as chariots that have lost their drivers.*

ὥς δ' αὐτως τῇσι κυσὶ οἱ ἰχνευταὶ θάπτονται, *ichneumons are buried in the same way as dogs.*

ὃς ἐμοὶ μιᾶς ἐγένετ' ἐκ μητέρος, *who was born of one mother with me.*

16. The impersonal δεῖ *there is need* of any thing has commonly a dative of *the person* and a genitive of *the thing needed*; but in the dramatists an accusative of *the person* is sometimes used; as,

δεῖ σοι πάλιν τῆς αὐτῆς ἐρωτήσεως, *you are again obliged to ask the same question.*

αὐτόν σε δεῖ Προμηθέως, *you need a Prometheus yourself.*

When δεῖ is used in the sense of *it behoves, it is necessary for*, in connection with an infinitive, *the person* is, regularly, expressed by the accusative, seldom by the dative in the best authors; as,

δεῖ πάντας ἀνδρας ἀγαθοὺς γενέσθαι, *it behoves all to shew themselves brave men.*

17. On the other hand, *χρή there is need of any thing* (a poetical usage of the word) takes an accusative of the *person*; as,

μυθήσῃς ὅτεός σε χρή, *thou shalt say what (it is) thou desirest.*

But, when it signifies *it is right, it is necessary*, in connection with an infinitive, *the person* is almost invariably in the accusative, though the dative may be found in some very rare instances; as,

χρή ὑμᾶς εἰδέναι, *it is right that you should know.*

18. Verbs of *joining, mixing, associating* and the like govern a dative case; as,

ζεύσομαι ἄρματι πώλους, *I will yoke the steeds to the chariot.*

ἐνταῦθα τὴν κρίνην ἣ Μίδου καλουμένη· ἐφ' ἣ λέγεται Μίδας τὸν Σάτυρον θηρεῦσαι οἶνω κεράσας αὐτήν, *here was a spring called Midas' Spring; at which Midas is said to have caught the Satyr by mixing it with wine.*

πόλεις αὐτὰι μάλιστα ἀλλήλησι ἐξεινώθησαν, *these cities were united with each other by the strictest ties of mutual hospitality.*

19. Verbs of *meeting and proximity* and of *sending* sometimes govern a dative case; as,

ὕπνῳ τῶν ἐμῶν, *they came to meet us.*

μη πέλαζε μητρὶ δυσθυμουμένη, *bring them not near their frenzied mother.*

τῶν στρατιωτῶν πέμπων αὐτῷ ἄγγελον, *sending (one) of the soldiers (as) a messenger to him.*

So even with a verb of *coming*, in prose however very rarely;

Σαμίοις ἦλθεν, *he came to the Samians.*

Obs. Verbs of this last kind have almost always a preposition, such as πρὸς or παρὰ with the accus., and so frequently have verbs of *sending*. Verbs of *meeting* and *proximity* otherwise govern the genitive. See under *The Genitive*, Rule 38.

20. Verbs of *obeying*, *disobeying*, *trusting*, *distrusting* and the like, and sometimes verbs of *ruling* and *commanding*, govern a dative case; as,

πεῖθονται τοῖς ἄρχουσι, *they obey those who have the rule over them.*

ἀνηκούστησαν τοῖς στρατηγοῖς, *they were disobedient to their commanders.*

θεοῖσι πεποιθότες ἀθανάτοισιν, *trusting in the immortal gods.*

ἐπιτρέπειν τί τινι, *to entrust anything to one.*

Πολύφημος, ᾧ λατρεύομεν, *Polyphemus, whom we serve.*

δουλεύειν τινί, ὑπηρετεῖν τινι, *to be one's slave, to do service to a person.*

πολλῇσι νήσοισι καὶ Ἄργεϊ παντὶ ἀνάσσειν, *to rule over many islands and all Argos.*

Μήροσιν Μέσθλης καὶ Ἀντιφῶς ἡγησάσθην, *Mesthles and Antiphus led the Mæonians.*

Obs. The verbs ἡγεῖσθαι and ἡγεμονεύειν in the literal sense of *leading the way*, *going before* &c. take a dative; but in the meaning of *command*, they have far more commonly a genitive. The dative indeed after verbs of *ruling* and *commanding* is for the most part poetical, and chiefly Epic. Verbs which signify

to give a command, generally govern a dative of the person by Rule 13. But *κελεύω* is an exception, usually taking an accusative, though in Epic poetry this is often exchanged for a dative. Verbs of *trusting* always govern a dative of the person, and *πειθεσθαι* obey is hardly ever used with any other case. Compare Rule 25 under *The Genitive*.

21. A dative of *the person* is also used after verbs of *being angry, envying, grudging* &c.; as,

ὀργίζεσθαι τοῖς κολακεύουσι, *to be angry with those who flatter you.*

For verbs of *envying* and *grudging*, see Rule 36 under *The Genitive*, and the examples there given.

22. Adjectives and other words, of cognate meaning to the verbs mentioned in Rules 18, 20 and 21, often take a dative case; as,

μῖγδ' ἄλλοισι θεοῖσι, *mingled with other gods.*

ὕπηνος τινι, *obedient to any one.*

ἔσθ' ὅτε σὺ πιστὸς εἶ, *there is some one in whom thou trustest.*

ἐπιφθόνως διακείμενοι τοῖς Ἑλλήσι, *to be enviously disposed towards the Greeks.*

Obs. Those corresponding in meaning to the verbs mentioned in Rule 19, are much less frequently found constructed with the dative.

23. The Dative of Relation is used with certain adverbs and prepositions implying *association*; as,

ἅμα τοῖς ἵπποις, *along with the horses.*

σὺν ἡμῖν, *with us.*

24. Hence arises a *Dative of Association*, which is used with many verbs, adjectives and other words, particularly with a large class of derivatives and compounds of *ἐκείν*. *παρά* and *σύν*; as,

ὅμοιος τοῖς ἄλλοις, *equal to the rest.*

Πολυκράτει ὠμίλησα, *he associated with Poly-crates.*

ὁμήλικες ἐμοί, *of the same age as I am.*

σύνδουλος αὐτῷ, *his fellow-slave.*

τῇ Ἑλλάδι πενίη αἰεὶ κοτὲ σύντροφός ἐστι,
poverty has ever been familiar to Greece.

οὐ τούτων μεταίτιοι ἦσαν τῷ δήμῳ, *they did not join the democracy in producing this state of things.*

25. Verbs and other words of *following* are for the most part regarded in Greek as involving the notion of *going with* rather than that of *going after*. Hence such words are commonly used with ἅμα, μετά, σύν; but, more commonly, they are constructed with a dative of association alone; as,

ἐγὼ σύν ὑμῖν ἔψομαι καὶ ὅτι ἂν δέη πείσσομαι,
I will follow you, and bear all that I may be called upon to bear.

Ἔπισθε δὲ εἶπετο τῷ νεκρῷ ὁ φονεὺς, *and the murderer followed the corpse behind.*

τόξα ἀνεμώλιά μοι ὀπηδεῖ, *the bow and arrows accompany me in vain.*

ἀκόλουθός τινι, *following any one.*

καχὸν κακῷ διάδοχον, *misfortune succeeding misfortune.*

δοκεῖ τούτοις ἐξῆς εἶναι, *it seems to be next in order to this.*

26. *The Dative of Manner or Circumstance* accompanies verbs most commonly, but occasionally other words, to denote the *manner, instrument, means, cause or circumstance*: it often also has a *limiting or specifying power*; as,

Τρῶες κλαγγῇ τ' ἐνοπῇ τ' ἦσαν, *the Trojans marched with a shout and a war-cry.*

σκήπτρῳ καίειν, *to hit with a stick.*

ἐκ ταύτης τῆς πόλεως οἱ στρατιῶται ἡγόραζον τὰ ἐπιτήδεια, σχεδίας διαβαίνοντες, *from this town the soldiers bought provisions, crossing over by means of floats.*

Λοξίου κελεύσαντι ἵκω, *by the injunctions of Loxias am I come.*

Μέλιτος δοκεῖ τὴν γράψην ταύτην ὑβρεῖ τι καὶ ἀκολασίᾳ καὶ νεότητι γράψασθαι, *Melitus seems to have preferred this indictment from a sort of wanton spirit of mischief, and from arrogance and recklessness.*

ἐπλέομεν βορέῃ ἀνέμῳ ἀριεῖ, καλῷ, *we sailed with north wind fresh and fair.*

λόγῳ μὲν ἐλεύθερος, ἔργῳ δ' οὐ, *in name a freeman, but in reality not so.*

φύσει Θερραμενίς, *a thorough Theraemenes.*

καὶ νῦν ἔθ' αὖτις εἰμι τῷ βουλευμένῳ, *even now am I still unchanged in my opinion.*

τῷ βελτίστῳ τῷ ὁπλιτικῷ βλαπθῆναι, *to be damaged in the best of their hoplite force.*

Obs. Some of these relations, particularly those of the instrument and the means are occasionally expressed by the preposition ἐν.

27. This modal dative is sometimes used to signify *that which accompanies* a person or thing, viewed as an accessory or accidental of the subject; but this is rare, except —

(a) When the dative is joined with the pronoun αὐτός; as,

αὐτοῖς ἵπποισι καὶ ἄρμασιν ἄσσον ἰόντες Πά-
τροκλον κλαίωμεν, *let us draw near with*
horses and chariots and weep for Pa-
troclus.

διακόσσαι τριήρεις αὐτοῖς πληρώμασι διεφθάρη-
σαν, *two hundred triremes were destroyed,*
crews and all.

(b) In speaking of *military force*; as,

Ἀθηναῖοι ἦλθον πλήθει οὐκ ὀλίγῃ, *the Athe-*
nians came with no inconsiderable force.
ἔπλεον ἑξακοσίῃσι τριήρεσι ἐς τὴν Ἰωνίην, *they*
sailed with six hundred triremes to Ionia.

Obs. 1. A preposition is rarely found with the dative in the latter usage, and very rarely indeed in the former.

Obs. 2. Perhaps the dative in such passages as φόνῳ φόνος Οἰδιπόδα δόμον ὤλεσεν, *slaughter upon slaughter has desolated the house of (Edipus,* is to be referred to this construction.

28. Verbs of *rejoicing, being pleased* and their contraries, verbs of *being contented*, and sometimes of *wondering*, are used with a dative of the *cause*; as,

ἤδετο τῇ θεᾷ, *he was pleased at the sight.*

χαίρειν πολέμῳ, *to rejoice in war.*

ἀγήςας τῷ ἐπειρωτήματι εἶπε, *being annoyed by*
the question, he said.

στέργειν τοῖς παροῦσιν, *to be contented with what*
one has — also with the accus.

ἀγαπῆσαι τοῖς πεπραγμένοις, *to rest content with*
what has been accomplished — also with the
accus.

θαυμάζω τῇ ἀποκλείσει μου τῶν πυλῶν, *I am surprised at my being shut out from the gates.*
 θαυμάζω has commonly an accus.

So

χαλεπῶς φέρω τοῖς παροῦσι πράγμασι, *I am distressed at the present state of things.* χαλεπῶς φέρειν is, regularly, constructed with the accusative, as in Latin *aegre ferre*.

29. All words implying a comparison of any kind, and particularly comparatives and superlatives, may be accompanied by a modal dative, to mark *the measure of excess or defect*; as,

Σεμίραμις γενεῇσι πέντε πρότερον ἐγένετο τῆς Νιτώκριος, *Semiramis lived five generations before Nitocris.*

ὁστέρισαν ἡμέρῃ μιᾷ τῆς συγκειμένης, *they were one day later than the day agreed upon.*

ἐνιαυτῷ πρεσβύτερος, *older by a year.*

πολλῷ μέγιστα καὶ κάλλιστα, *largest and finest by a great deal.*

30. The dative is also used to denote *that by means of which* any judgement, opinion or decision is formed; as,

ἀσπίδι γινώσκειν, *to know him by his shield.*

τεκμαίρεσθαι τοῖς πρόσθεν ὡμολογημένοις, *to conclude from what was previously granted.*

So also, without any verb of *deciding* expressed, σταφύλῃ ξῖσαι, *even by a plumb-line.*

31. The *price*, which is regularly expressed by the genitive, is sometimes put in the dative case, being regarded as the *instrument or means*; as,

οἰνίζοντο χαλκῷ, *they bought wine for brass.*

32. The verb χρῆσθαι, in both senses of *consulting* (an oracle &c.) and of *using*, governs a dative case; as,

ψυχῇ χρησόμενος Θηβαίου Τειρεσίαο, *about to consult the shade of Theban Tiresias.*

ἔρωτᾶν ἐκεῖνον τί βούλεται ἡμῖν χρῆσθαι, *to ask him in what way he desires to make use of us.*

Obs. 1. The *purpose for which* one uses is expressed, as in the last example, by an accusative, or less commonly by help of the preposition εἰς.

Obs. 2. This dative is really *modal*. The act. χρᾶω seems to have originally meant *I give (anything) required*, and hence the middle would signify *I get given to me the required (revelation), I obtain a revelation*, or *I get given to me the required (service), I serve my purpose*. So that χρῆσθαι μαντείῳ, χρῆσθαι τῷ ἀργυρίῳ, may be regarded as literally meaning *to obtain a revelation by means of an oracle*, and *to serve one's purpose by means of the money*.

Obs. 3. From this usage of χρῆσθαι *to use* with a dative, seems to have arisen the parallel construction of νομίζειν in its secondary sense *to use habitually*.

33. Many compounds govern a dative case in virtue of their composition with certain prepositions producing particular modifications of meaning; as,

ἐπιστρατεύειν τοῖς πολεμίοις, *to march against the enemy.*

ἐπεγγελαῖν τινι, *to laugh at one.*

προσθεῖναι ταῦτα τῇ ἀρχῇ αὐτοῦ, *to make these additions to his province.*

34. The Datives of *time, place, the agent &c.* have been already considered elsewhere.

The Accusative.

1. The Accusative is the case of the *immediate or nearer object* of a verb. In its secondary senses, it denotes *time* or *space passed through*, or the *point to which motion is directed*, or has a *limiting or specifying* power.

2. An active verb governs an accusative of *the object*; as,

συλλαμβάνει Κῦρον, *he arrests Cyrus.*

3. *Factitive* verbs, i. e. verbs of *making, calling, deeming &c.*, besides the accusative of *the object*, take a second accusative of *the complement* in apposition with this; as,

τοὺς ἐχθροὺς φίλους ποιεῖν, *to make enemies friends.*

σοφιστὴν ὀνομάζουσιν αὐτόν, *they call him a sophist.*

λέγομέν σε βασιλέα, *we call thee king.*

ὄνομα τί σε καλεῖν ἤμᾱς χρεών; *by what name must I call thee?*

τοὺς τοιοῦτους αἰσχροκερδεῖς νομίζομεν, *we deem such men sordid.*

αἰρεῖσθαι τινα στρατηγόν, *to elect any one as general.*

οὐκ ἀκήκοας ὅτι Θεμιστοκλῆς Κλεόφαντον τὸν
 υἱὸν ἱππέα ἐδιδάξατο ἀγαθόν; *have you not*
heard that Themistocles had his son Cleo-
phantus taught to be a good horseman?
 ἐπεχειρεῖ αὐτὸν θρέψαι βασιλέα τῆς ἀρχῆς
 ἄξιον, *he endeavoured to bring him up as*
a king worthy to rule.

Obs. 1. After all these verbs, εἶναι is more or less frequently inserted with the accusatives; as, μάντις ὀνομάζουσιν αὐτοὺς εἶναι, *they call them seers.*

Obs. 2. Sometimes, with verbs of *calling*, the name retains its original form, instead of becoming accusative. Thus, Μύλιττα δὲ καλέουσι τὴν Ἀφροδίτην, *but they call Venus Mylitta.**

Obs. 3. The name hardly ever, or more probably never, suffers attraction, as in the Latin formula *Mihi nomen est Caio.*

Obs. 4. After the analogy of τίθεσθαι τινὶ ὄνομα, verbs of *calling* are occasionally found with a dative of the *person* — καλεῖν τινὶ ὄνομα, ὀνομάζειν τινὶ ὄνομα, *to give a name to a person.*

4. Many verbs originally neuter in sense, become more or less frequently active in meaning and take an *object* in the accusative case; as,
 ἐκπλεῖν τὸν Ἑλλάσποντον, *to sail out of the Hellespont.*

ἐξῆλθον τὴν Περσίδα χώραν, *I left the Persian soil.*

ἦν τις ἀποδράσῃ τῶν οἰκετῶν σε, *if one of your slaves should run away from you.*

* Not unlike this is the usage in Æschines — προσέ-
 ληψε τὴν τῶν πονηρῶν κοινὴν ἐπωνυμίαν συκοφάντης.

ὅτε Φίλιππος ἐθαύρει τούτους οὐδ' οὗτοι Φίλιππον, *neither did Philip feel any confidence in them nor they in Philip.*

ἀδικεῖν τινα, *to be unjust to any one, to injure any one.*

Πλείσταρχον τὸν Λεωνίδαο, ὄντα βασιλέα καὶ νέον ἔτι, ἀνεχὺς ὢν ἐπετρόπευε, *he was the cousin and guardian of Plistarchus son of Leonidas, who was king and still young.*

αἰσχύνωμαι τὸν πολύμυνον θεόν, *I feel shame for the god of many songs.* αἰσχύνωμαι is found with a dative of the cause, but rarely: it seldom has any other constr. than this with the accusative.

ἀλγεῖν τι, *to grieve for anything.*

τοῦτο τερψθεῖς, *rejoiced at this.*

λανθάνειν τινά, *to be concealed from one.*

δυσχεραίνειν τὴν ἀδικίαν, *to be angry at injustice.*

ὕβριζεν τινά, *to insult one* — otherwise εἰς τινα.

So δακρύειν, στενάζειν τινά, *to weep, to groan for any one*, and the middle verbs τόπτεσθαι, κόπτεσθαι, τίλλεσθαι τινα, *to beat the breast, to tear the hair in grief for any one.*

This is especially the case, when a participle is in agreement with the accusative; as,

ὡς εὔ πρᾶσσοντ' ἐπιχαίρω, *I rejoice that thou art prosperous.*

ἀγανακτεῖν τοὺς φρονιμωτάτους ἀπρόντας, *to be*

angry at the departure of the most sensible men.

Compare a somewhat similar usage of the infinitive, *Rule 17 under The Tenses with Further Remarks on the Moods &c.*

5. Verbs of *doing* and *saying* very commonly govern an accusative of the *person to whom* anything is done or of *whom* anything is said; as,

εὖ ποιεῖν, πράττειν, δρᾶν, ἔρδειν τινά, *to do good to any one.*

κακῶς λέγουσιν οἱ ἀγαθοὶ τοὺς καχοὺς, *good men speak of evil men with disapprobation.*

Hence such verbs have frequently two accusatives; as,

οὐδεπώποτε ἐπαύοντο πολλὰ κακὰ ἡμᾶς ποιοῦντες, *they never ceased doing us many injuries.*

πολλὰ τε καὶ κακὰ εἶπας αὐτόν, *you said many hard things of him.*

Obs. The second accusative after verbs of *saying* also denotes occasionally the *person to whom*; as, ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν; *do you, a beggar, say this to the general?*

So, with one accusative and a sentence containing the words spoken —

Ἔκτορα εἶπε Φοῖβος Ἀπόλλων· Ἔκτορ, μηκέτι πάνταν Ἀχιλλῇ προμάχῃζε, *Phæbus Apollo said to Hector: Hector, never again fight with Achilles in single combat.*

Compare *Rules 13 and 2 under The Dative*, and *39 under The Genitive.*

6. A great variety of verbs besides these are constructed more or less frequently with two accusatives, particularly verbs of *requesting, interrogating, concealing, instructing, taking away, putting on and putting off*; as,

πέμψας Καμβύσης ἐς Αἴγυπτον κήρυκα, αἶτες
Ἀμασιν θυγατέρα, *Cambyses sent a herald*
to Egypt and asked Amasis for his daughter.

ὁ Κῦρος ἠρώτα τοὺς αὐτομόλους τὰ ἐκ τῶν
πολεμίων, *Cyrus enquired of the deserters*
the plans of the enemy.

ὦ βασιλεῦ, οὐ σε ἀποκρύψω τὴν ἐμευτοῦ οὐ-
σίην, *O king, I will not conceal my pro-*
perty from you.

γλωττάν τε τὴν Ἀττικὴν καὶ τρόπους πῶν
Ἀθηναίων ἐδίδασκον τοὺς παῖδας, *they*
taught boys the Attic tongue and the cus-
toms of the Athenians.

τὸν μόνον μοι καὶ φίλον παῖδα ἀφείλετο τὴν
ψυχὴν, *he took away my dear and only*
son's life.

τὰ ἡμέτερα ἡμᾶς ἀποστερεῖ ὁ Φίλιππος, *Philip*
is depriving us of our possessions.

παῖς μέγας ἕτερον παῖδα μικρὸν μέγαν χιτῶνα
ἐξέδυσσε, καὶ τὸν χιτῶνα μὲν ἑαυτοῦ ἐκεῖνον
ἡμφίεσε, τὸν δὲ ἐκείνου αὐτὸς ἐνέδου, *a big*
boy took off a big tunic from another,
little, boy, and dressed him in his own
tunic, but put on the little boy's tunic
himself.

ἀναμνήσω ὑμᾶς καὶ τοὺς τῶν προγόνων τῶν

ὁμετέρων κινδύνους, *I will remind you of the dangers also which your forefathers encountered.*

ᾧφρα Πάτροκλον λούσειαν ἀπὸ βρότον αἵμα-
τόεντα, *that they might wash off from Pa-
troclus the bloody gore.*

ἀργύριον πρᾶσσειν οἱ πρᾶσσεσθαί τινα, *to exact
money from any one.*

ἐτιμωρησάμην φόνον σε, *I took vengeance on
thee for the murder.*

Obs. Passive verbs of these kinds naturally admit of one accusative; as,

ἔρωτῶμαι τὴν γνώμην, *I am asked my opinion.*
ἀφαιρεθῆναι τὴν βασιλείαν, *to be deprived of
the sovereignty.*

κρύπτομαι τοῦτο, *I am kept in ignorance of
this, this is concealed from me.*

For the double accusative in the σχῆμα καθ' ὅλον καὶ μέρος, see *Rule 4* under *Apposition*.

7. An accusative of *kindred meaning*, most commonly of kindred origin, is very frequently used with verbs of neuter signification, and not unfrequently with verbs active or passive (*Cognate Accusative*); as,

βουλὴν βουλεύειν, μάχην μάχεσθαι, *to give
counsel, to fight a battle.*

νικᾷν νίκην, *to win a victory.*

τί προσγέλᾳτε τὸν πανόστατον γέλων; *why do
ye smile your last smile upon me?*

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τί προσγελάτε τὸν πανόστατον γέλων; *why do
ye smile your last smile upon me?*

καταβιώναι βίον, *to live out a life.*

ἐκινδύνευσαν τοὺς ἐσχάτους κινδύνους, *they incurred the greatest possible dangers.*

κακὸν οἶτον ὀλέσθαι, *to perish by a miserable doom.*

κοιμήσατο χάλκεον ὕπνον, *he slept an iron (lit. brazen) sleep.*

πὲρι κῆρι φίλει Ζεὺς παντοίην φιλότητα, *Jupiter loved (him) exceedingly in his heart with abundant love — lit. love of all kinds.*

ἔρχωσαν πάντας τοὺς στρατιώτας τοὺς μεγίστους ὅρκους, *they made all the soldiers swear the most solemn oaths.*

παιδιά δύο διδοῖ ποιμένι τρέφειν τροφήν τινα τοιήνδε, *he gives two children to a shepherd to bring up in some such way as this.*

ἀείμνηστον παιδείαν αὐτοὺς ἐπαίδευσε, *it taught them a lesson never to be forgotten.*

Μέλητος ἐγράψατο Σωκράτην γραφήν, *Meletus laid an indictment against Socrates.*

στολάδα ἔσταλμαι, *I am equipped in a cavalry cloak.*

σὺν ἔλκεα πάντα μέμυκεν ὅσ' ἐτύπη, *the wounds with which he was stricken, are all closed.*

μεγάλην ὠφελίαν ὠφελοῦνται, *they are greatly benefited.*

ἀσθενῶν νόσον, *being ill of a disease.*

πήδημα ἀφίλατο, *he took a leap.*

τρεῖς μοίρας ὁ Ξέρξης δασάμενος πάντα τὸν πεζὸν στρατὸν, *Xerxes having divided all his land forces into three divisions.*

8. This cognate accusative is very often represented by a neuter pronoun or adjective in the accusative singular or plural; as,

ταῦτα καὶ ἄλλα τοιαῦτα ἐγκωμιάζουσι δικαιοσύνην, *they extol justice with these and other like praises.*

προσαναγκάζειν αὐτοὺς τὸ τοιοῦτον, *to put such compulsion upon them.*

τάδε μαίνεται, *he rages thus.*

ἔπερ οἱ Ἑγεσταῖοι μάλιστα ἡμᾶς ἐκφοβοῦσι, *the particular thing which the Segestans are holding out to us as the chief cause for alarm — lit. which particular (alarm) the Segestans are chiefly alarming us.*

καταφρονεῖν ταῦτα, *to despise to this degree.*

εὐδαιμονήσει οὐχ ἓν, ἀλλὰ μυρία, *she will be fortunate, not once, but times unnumbered.*

μετρία ζῆν, *to live in a middle station.*

λοξὰ βλέπειν, *to look askance.*

9. Often too, especially in poetry, an accusative is used in this relation, which is not strictly cognate to the verb in sense, but the notion of which is more or less closely associated with the cognate accusative implied; as,

νικᾶν μάχην, *to win a battle.*

νικᾶν Ὀλύμπια, *to win a prize at the Olympic Games.*

εὐτηγέλια θύειν, *to offer a sacrifice for good tidings brought.*

βαίνουσι ἐξ οἴκου κίον, *they are coming from the house.*

στάζειν ἰδρώτα, *to drip with sweat.*

ἔπερ χρυσόν, *it rained gold.*

Obs. This construction is almost limited to poetry.

13. The accusative *absolute*, the accusatives after *verbs of motion*, in the σχῆμα καθ' ὅλον καὶ μέρος, of *time, space &c.* have been considered elsewhere.

14. The accusative sometimes stands at the beginning of a sentence without any grammatical connection with the rest of the sentence (*Accusativus Pendens*); as,

μητέρα, εἴ οἱ θυμὸς ἐφορμᾶται γαμέεσθαι, ἄψ
ἔτω εἰς μέγαρον πατρός, *as for thy mother,*
if her mind is disposed to marry, let her
go back to her father's halls

Obs. In such instances, λέγω *I speak of* is probably to be supplied.

15. The accusative is used very commonly with verbs and adjectives, sometimes with substantives, in a *limiting* or *specifying* sense (*Accusative of Limitation*); as,

ἀλγεῖ τοὺς πόδας, *he has a pain in the feet.*
πόδας ὠκύς Ἀχιλλεύς, *Achilles swift of foot.*
Φάνης καὶ γνώμην ἱκανὸς καὶ τὰ πολέμια ἄλ-
κιμος ἦν, *Phanes was able in counsel and*
brave in war.

ἐν πρώτοις πίστιν, *one of the foremost in*
fidelity.

Τυδεὺς μικρὸς μὲν ἦν δέμας, *Tydeus was*
little in stature.

λίμνη ὥσεὶ τριήκοντα σταδίων τὴν περίοδον,

cusative, when they become passive (compare Rule 3 under *The Verb*); as,

οἱ ἐπιτετραμμένοι τὴν φυλακὴν, *those who had been entrusted with (the duty of) keeping guard.*

Αἰθίοπες παρδαλέας τε καὶ λεοντέας ἐναμμένοι, *Æthiopians clad in leopard-skins and lion-skins.*

11. An accusative occasionally follows verbal expressions which may be considered equivalent to transitive verbs; as,

οἱ σύμμαχοι τεθνᾶσι τῷ δέει τοὺς τοιοῦτους ἀποστόλους, *your allies are frightened to death at (your sending out) such armaments as these.*

λιγυρὰ ἄγεια μογερὰ βοᾷ τὸν προδόταν, *she loudly and bitterly exclaims against her betrayer.*

στάδια ποδοῖν στείβουσι χοροῦς, *they foot it in the dance over the course.*

εἰσῆγει εἰς δικαστήριον τὴν γραφὴν, *he went into court with the indictment, carried the indictment into court.*

ζῶα γραψάμενος τὴν ζευξίν, *having painted a picture of the building of the bridge.*

12. Adjectives which involve a transitive notion are occasionally constructed with an accusative of the object instead of an objective genitive; as,

καὶ σε φύξιμος οὐδεὶς, *and none is able to escape thee.*

οἰμᾶί σε οὐκ ἀνήκοον εἶναι ἐνιά γε χθιζὰ τε καὶ πρῶϊα γεγενημένα, *I suppose that you cannot fail to have heard of some things that took place the other day (lit. — both yesterday and the day before yesterday).*

τρίβων τὰ τοιάδε, *skilled in such matters.*

Obs. This construction is almost limited to poetry.

13. The accusative *absolute*, the accusatives after *verbs of motion*, in the σχῆμα καθ' ὅλον καὶ μέρος, of *time, space* &c. have been considered elsewhere.

14. The accusative sometimes stands at the beginning of a sentence without any grammatical connection with the rest of the sentence (*Accusativus Pendens*): as,

μητέρα, εἴ οἱ θυμὸς ἐπορμᾷται γαμέεσθαι, ἃψ
ἵτω εἰς μέγαρον πατρός, *as for thy mother,*
if her mind is disposed to marry, let her
go back to her father's halls

Obs. In such instances, λέγω *I speak of* is probably to be supplied.

15. The accusative is used very commonly with verbs and adjectives, sometimes with substantives, in a *limiting* or *specifying* sense (*Accusative of Limitation*): as,

ἀλγεῖ τοὺς πόδας, *he has a pain in the feet.*
πόδας ὥτως Ἀχλλεύς, *Achilles swift of foot.*
Φάνης καὶ γυναικὶν ἱκανός καὶ τῷ πολέμῳ ἀλ-
κιμος ἦν, *Phanes was able in counsel and*
brave in war.

ἐν πρώτοις πίπτον, *one of the foremost in*
fighting.

Τυδεὺς μικρὸς μὲν ἔην ὕψους, *Tydeus was*
little in stature.

λίμνην ὥστε τραχέοντα σταδίῳ τῇ περιόδῳ,

a lake about thirty stadia in circumference.

μετὰ ταῦτα ἀφίχοντο ἐπὶ τὸν Ζάβατον ποταμὸν τὸ εὖρος τεττάρων πλέθρων, *after this they arrived at the river Zabatus four plethra in width.*

οἱ μὲν ἐπορεύοντο, τὸ πλῆθος ὡς δισχίλιοι, *some of them set out, in number about two thousand.*

γένος Ἀθηναῖος, *an Athenian by birth.*

ἀνὴρ τις ἦν Μένανδρος τὸ ὄνομα, *there was a man by name Menander.*

Obs. 1. The same relation may in many instances be expressed by the modal dative; in many others, by the prepositions εἰς and κατὰ with the accusative, which frequently occur.

Obs. 2. This use of the accusative appears sometimes to be an extension of the usage of the cognate accusative (see *Rule 9*); and sometimes it will be better to regard it as elliptical, εἰς or κατὰ being understood.

16. Hence the accusative becomes virtually adverbial in many expressions; as,

τὴν ἀρχήν, *at first.*

οὐκ ἀρχήν, *not at all.*

τάχος *quickly.*

δωρεάν, δωτήν, προῖκα, *gratuitously.*

πολύ, *much*, very often with comparatives and superlatives, as πολὺ ἀμείνων, πολὺ μέγιστος, *much better, much the greatest* (for the more regular dative, see *Rule 29* under *The Dative*).

γνώμην ἐμήν, *in my opinion.*

So *παρὰ Κύρου* is *from beside Cyrus* i. e. *from Cyrus*; *παρὰ Κύρῳ* is *at beside Cyrus* i. e. *with Cyrus*; *παρὰ Κῦρον* is *to beside Cyrus* i. e. *to Cyrus*.

The original meanings of all the prepositions were no doubt *local*, and from these must be derived the various *temporal*, *ethical* and other senses in which they are found with the different cases. But as many of these senses are derived from *derived* senses, and have become modified by conventional usage and other disturbing causes, it is often very difficult to trace them back, and sometimes almost impossible to see the reason of the particular case after a preposition to which a certain meaning is confined. That the distinctions of meaning were in some instances arbitrary, appears from the usage of *περί*, which most commonly has an accusative in the literal sense of *about* i. e. *round*, and a genitive in the derived sense of *about* i. e. *concerning*. But there is no antecedent reason why *περί* with the gen. (*about with reference to*) should not signify *around* anything as well as *περί* with the accus. (*about in extension over*). And we do accordingly find (though the use is rare and poetical only) the genitive with *περί* in the literal meaning; as in Homer, *τετάνυστο περί σπείους γλαφυροῦ ἡμερίς*, *about the hollow cavern spread a vine*.

3. The meaning of prepositions is frequently more or less modified, when they are used in composition. With regard to the compounds themselves, verbs &c. so compounded do not of necessity govern the cases required by the simple prepositions. Where the preposition adds so little to the sense of the verb, that it is almost *otiose*, or where the *essential* meaning of the compound resides in the verbal element, the compound usually governs the case of

Homer, not unfrequently in Ionic Greek, and sometimes (though rarely) in Attic writers. Many adverbs which are found in all dialects more or less often with a case, such as ἔξω, δίχα, ἅμα, ἐγγύς, never actually passed into the class of prepositions *proper**, but may, by reason of this usage, be considered as *quasi-prepositions*.

2. The Genitive with prepositions may be regarded as a genitive of *origin*, of *separation*, or of *relation*; as, ἐκ Διός, (*descended*) *from Jupiter*, ἀπὸ πόλεως, *away from the city*, ἐπὶ τῶν ὀρέων, *upon the mountains* (See Rule 14 under *The Genitive*).

The Dative denotes a state of *rest in* or *at*; as ἐν Ἀργεῖ, *in Argos*, πρὸς τῷ ἱερῷ, *close to the temple*.

The Accusative implies *motion to*, or *a passing or extension along or through*; as, πρὸς τὴν πόλιν, *towards the city*, ἀνὰ ποταμὸν πλεῖν, *to sail up a river*, κατὰ πᾶσαν τὴν γῆν, *over all the country*.

The different powers of the cases may be further illustrated by the preposition παρά, which is most commonly, and very aptly, selected as an exemplification of them. The original meaning of παρά seems to be *beside*.

* The old grammarians appear to have excluded them for two reasons, some, because they are too frequently found without a case, and others, because they do not readily enter into composition with verbs.

So $\pi\alpha\rho\acute{\alpha}$ Κύρου is *from beside Cyrus* i. e. *from Cyrus*; $\pi\alpha\rho\acute{\alpha}$ Κύρου is *at beside Cyrus* i. e. *with Cyrus*; $\pi\alpha\rho\acute{\alpha}$ Κύρου is *to beside Cyrus* i. e. *to Cyrus*.

The original meanings of all the prepositions were no doubt *local*, and from these must be derived the various *temporal*, *ethical* and other senses in which they are found with the different cases. But as many of these senses are derived from *derived* senses, and have become modified by conventional usage and other disturbing causes, it is often very difficult to trace them back, and sometimes almost impossible to see the reason of the particular case after a preposition to which a certain meaning is confined. That the distinctions of meaning were in some instances arbitrary, appears from the usage of $\pi\epsilon\rho\acute{\iota}$, which most commonly has an accusative in the literal sense of *about* i. e. *round*, and a genitive in the derived sense of *about* i. e. *concerning*. But there is no antecedent reason why $\pi\epsilon\rho\acute{\iota}$ with the gen. (*about with reference to*) should not signify *around* anything as well as $\pi\epsilon\rho\acute{\iota}$ with the accus. (*about in extension over*). And we do accordingly find (though the use is rare and poetical only) the genitive with $\pi\epsilon\rho\acute{\iota}$ in the literal meaning; as in Homer, $\tau\epsilon\tau\acute{\alpha}\nu\upsilon\sigma\tau\omicron \pi\epsilon\rho\acute{\iota} \sigma\pi\epsilon\acute{\iota}\omicron\upsilon\varsigma \gamma\lambda\alpha\upsilon\upsilon\rho\omicron\iota\omicron \acute{\eta}\mu\epsilon\rho\acute{\iota}\varsigma$, *about the hollow cavern spread a vine*.

3. The meaning of prepositions is frequently more or less modified, when they are used in composition. With regard to the compounds themselves, verbs &c. so compounded do not of necessity govern the cases required by the simple prepositions. Where the preposition adds so little to the sense of the verb, that it is almost *otiose*, or where the *essential* meaning of the compound resides in the verbal element, the compound usually governs the case of

the simple verb. And where from the combination of the preposition and the verb, a new meaning arises which can be referred to a particular class of words governing a certain case, the new verb very often governs that case; as from ἀντί governing a genitive and ἵστημι, arises the verb ἀνθίστασθαι *to set oneself against, to oppose*, which as a verb of *disagreement* (see *Rule 14* under *The Dative*) governs the dative case.

4. In verbs compounded with prepositions *tnesis* takes place very frequently in Homer and other Epic poets, frequently in the Ionic prose of Herodotus, rarely in Attic poetry, and very rarely indeed in Attic prose. The preposition thus separated from the verb stands often, in Epic poetry, after the verb. This position occurs in the Hecuba of Euripides, 502 (Pors.) Ἀγαμέμνωνος πέμψαντος, ᾧ γύναι, μέτα, *Agamemnon having sent me to seek thee, lady* — and elsewhere, but is very uncommon in Attic poets. The prepositions ἄνα, ἔνι, ἔπι, μέτα, πάρα, περί, ὑπο (with the accent thrown back) are used in poetry sometimes (there are occasional instances of some of them in prose) as shortened forms of the compounds ἀνάστηθι, ἔνεσθι, ἔπεςθι, μέτεσθι, πάρεσθι, περίεσθι, ὑπέσθι, or, less frequently, ἔνεισι, ἔπαισι &c. πάρα is found for πάρειμι also.

Obs. 1. The dissyllabic prepositions (except ἀμφί, ἀντί, διά) suffer *anastrophe* i. e. throw back their accent, when they are placed after the word governed by them, or when, being

separated from a verb by tmesis, they are put after the verb, or when they are used as shortened forms for compounds of εἰμί. ἀνά suffers anastrophe only when used for ἀνάσσειν, not otherwise. The prepos. ἐκ, when placed after its case, becomes ἔκ. Anastrophe does not take place where a preposition merely follows an adjective in agreement with the word governed; as, θαλάζ ἐπὶ νῆας.

Obs. 2. In many apparent cases of tmesis in Epic poetry, it seems preferable to regard the prepositional word as really distinct from the verb and therefore adverbial.

Obs. 3. πρό never follows its case, except after the Epic genit. in -θι, and ἐν only in Epic poetry. περί with a genit. is the only preposition so used in Attic prose.

5. Prepositions are sometimes used in combination with each other, chiefly in Epic poetry, as διαπρό or διὰ πρό *right through*, ἀμφὶ περί *round about*, παρέκ *beyond*, ὑπέκ or ὑπ' ἐκ *from beneath* &c. They are also united with certain adverbs, mostly of place or time, as ἐμπροσθεν *in front*, κατόπισθεν *behind*, καταυτόθι or κατ' αὐτόθι *on the spot*, εἰς νῦν *till now*, παραυτίχα *immediately*, ἐκ τότε *from that time*, εἰσότε or εἰς ὅτε *until*, καθάπαξ *once for all*, ἐπίπαγχι *entirely* &c.

6. When a verb compounded with a preposition is used in one member of a sentence, the preposition alone is often substituted for the compound verb in succeeding members. This occurs mostly in Homer and Herodotus. So —

ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανὸν, ἐν δὲ θάλασσαν, *on it he wrought (a representation of) the earth, and on it of the sky, and on it of the sea.*

κατὰ μὲν ἔκαυσαν Δρυμόν πόλιν, κατὰ δὲ Χαράδρην, *they burned down the city of Drymus, and they burned down Charadra.*

7. In poetry, the preposition common to two governed words is sometimes omitted with the former, and expressed with the latter; as,

ἴθι ναοὺς, ἴθι πρὸς βωμοὺς, *go to the temples, go to the altars.*

ἢ ἄλός ἢ ἐπὶ γῆς, *either upon the sea or upon the land.*

8. The preposition is sometimes separated from its case by intervening words which belong grammatically to some other position in the sentence. This is not uncommon in entreaties, with the preposition πρὸς; as,

πρὸ ὁ τοῦ ἐνόησεν, *one takes thought before the other.*

πρὸς νῦν σε πατρός, πρὸς τε μητρός, πρὸς τ' εἴ τι σοι κατ' οἶκον ἔστι προσφιλές, ἰκέτης ἰκνοῦμαι, *now as a suppliant I beseech thee by thy father, and by thy mother, and by all that there are dear to thee in thy home.*

9. When a relative is governed by the same preposition as its antecedent, the preposition is often understood before the relative; as,

δίκας ἤθελον δοῦναι παρὰ πόλεσιν αἷς ἂν ἀμφοτέροι ξυμβῶσιν, *they were willing to submit to the arbitration of any states they should both agree upon — lit. before any states (before whom) they may agree (to do so).*

10. When words in clauses connected by ὥς, ὥσπερ or the like, are governed by the same pre-

position, it is sometimes omitted before the latter of these words; as,

πρὸς τοὺς ἐπιπλήττοντας καὶ νουθετοῦντας ὑμᾶς
οὕτω διατίθεσθε δυσκόλως, ὡς τοὺς καχὸν τι
τὴν πόλιν ἐργαζομένους, *you are as angry with
those who reprove and admonish you as with
those who work some mischief to the state.*

11. Prepositions of *motion* are frequently joined, by *constructio prægnans*, with verbs of *rest*, and prepositions of *rest* with verbs of *motion*; as,

ἐφάνη λῆς εἰς ὁδόν, *a lion made his appearance in the way i. e. came into the way and made his appearance in it.*

γαῖς ἐκ πατρώας ἀπολλύναι, *to work my ruin (and drive me forth) from the land of my fathers.*

ἐν Ἀργεὶ γενέσθαι, *to go to Argos i. e. to get (lit. become) to Argos and be in it.*

12. Allied to this usage is a species of *attraction*, whereby a preposition of *motion* is used instead of a preposition of *rest*, owing to the influence of a verb implying motion, or of an idea of motion involved in the sentence; as,

οἱ ἐκ τῆς ἀγορᾶς καταλιπόντες τὰ ὄνια ἔφυγον,
those in the market-place left their goods behind and fled.

οἱ ἀπὸ τῶν καταστρωμάτων τοῖς ἀκοντίοις ἐχρῶντο,
those on the decks used their darts.

Obs. This is almost limited to the prepositions ἐξ and ἀπό, though εἰς is so used in rare instances.

I. PREPOSITIONS GOVERNING THE GENITIVE ONLY.

'Αντί (originally *in front of, opposite*: but this meaning appears in composition only, or in passages of doubtful reading), *in exchange for, instead of, against* = *corresponding to, in preference to, for the sake of*. ἀντί πολλῶν ἐστίν, *he is worth many*.

'Από and 'Εκ (before a vowel ἐξ) both signify *from*, but with this difference, that, strictly, ἀπό means *from* = *away from*, and ἐκ *from* = *out of*. The following meanings are common to both prepositions — *from* (of origin, whether of descent from a parent or ancestor, or generally of the author, source, cause, motive, occasion or means), *from* at a time, *after* (with verbs &c. of naming), *from* or *at* or *with* (after verbs of beginning and the like, usually ἀπό, rarely ἐκ), sometimes *beginning from* or *at* or *with* (without such a verb), *by* (for ὑπό with the agent of a passive verb), *with* an instrument, *immediately after* or *after* (of transition or succession), *of* (partitive), *of* a material.

'Από means also *at a distance from, from* (implying removal).

'Εκ signifies also *from* = *out of, out of* = *outside of, beyond* or *out of reach of, according to* (like Lat. *ex*), *on* or *to* (of relative position), *at* or *in* or *for* a period of time.

ἀπό σταδίων τετταράκοντα τῆς θαλάσσης, *forty stadia away from the sea*; ἀπό (or ἐκ) δείπνου γενέσθαι, *to have finished dinner*; μήδεα ἀπό (or ἐκ) θεῶν, *the counsels of the gods*; ζῆν ἀπ' ἰχθύων, *to live upon fish*;

ἄπτειν ἀπὸ (or ἐκ) μελήθερος, *to fasten on the beam of the roof*; ἐκ χειρὸς ἔχειν, *to lead by the hand*; τὸ πρὸ σοῦ, *your opinion or your conduct*; οἱ ἀπὸ (or ἐκ) τῆς Στοᾶς, *those of the Porch i. e. the Stoics*; ἀπ' ἐκτοῦ, *of his own accord*; ἀπὸ (or ἐκ) συνθήματος, *by agreement*; ἀπὸ (or ἐκ) τοῦ προσηνοῦς, *openly*; ἀπὸ θυμοῦ, *alien to one's heart*; ἐκ θυμοῦ, *from one's heart, heartily*; ἐκ τρίτου, *in the third place*; ἐκ τῆς οὐρᾶς λαμβάνειν, *to catch by the tail*. ἀπὸ and ἐκ are often used in a pregnant sense with verbs of *standing, sitting &c.*, implying that some act is done *from* the place where one stands, sits &c.

Πρὸ, *before* (of time, place, motion, or preference), *in defence of, forth from, forth or forward on, through* (of the actuating feeling). πρὸ πολλοῦ, *long before*, more definitely πρὸ τριῶν ἡμερῶν, *three days before* (in late Greek).

II. PREPOSITIONS GOVERNING THE DATIVE ONLY.

Ἐν, *in, on, at, amongst, in or in the midst of* surrounding circumstances, *in or on* (of time), *within* a space or time, *in presence of* an audience, *before* a court of justice, *with or by* (of the instrument or means), *in* (of the manner), *dependent on*. ἐν ἀργύρῳ πίνειν, *to drink from silver* (in late Greek); ἀργυροῖς ἐν ἐκπώμασι, *silver in the shape of drinking-cups*.

Σύν (ζύν chiefly old Attic, also Doric and Ionic, and used by the Epic poets *metri gratia*), *with* (usually of accompaniment strictly, less commonly, like μετά, of co-operation, community of suffering &c., rarely of the instrument, means or manner), *by aid of, with*

or *in* (of the external accessory of circumstance), *of* (of the internal accessory of quality), *to* (of the consequence resulting from an act). It also denotes occasionally *coincidence of time*.

III. PREPOSITION GOVERNING THE ACCUSATIVE ONLY.

Εἰς, ἐς, *into, to a time, to the number of, to or before* an audience, *with respect to, in or on* (of the part affected), *for a period of time, against a time, for a purpose, of repetition within a period of time* (poet.), in class. Greek sometimes virtually = ἐν by *constructio prægans*, but in late Greek often = ἐν actually.

εἰς δύο, *two deep*; εἰς ἡμᾶς, *to our times*; εἰς τάχος, *quickly*.

Obs. 1. In Epic Gr., εἰς often denotes *to a person*. But in Attic Gr., such usage is limited to plural words, e. g. εἰς Λακεδαιμονίου; *to the Lacedæmonians*, inasmuch as the Attic meaning is always (when motion is implied) *into*; and εἰς Λακ. would therefore be, strictly rendered, *into the midst of, amongst the Lacedæmonians*.

Obs. 2. ἐς in Ionic and Doric writers, and in Homer (except *metr. gra.*). Attic prose (except Thucydides') has εἰς generally, ἐς only in certain combinations and phrases. Tragic poets have ἐς before consonants, εἰς before vowels (except *metr. gra.*), Comic ἐς before cons. and εἰς always before vow., unless they are burlesquing the tragedians: other poets use either as convenient. An Æol. form of ἐς is ἐν.

V. PREPOSITIONS GOVERNING THREE CASES.

Ἐντὺν (most frequently in poetry and in Ionic Greek) —

WITH THE GENITIVE.	DATIVE.	ACCUSATIVE.
On both sides of, about = around, about = concerning.	On both sides of, about = around, near or at, in of time, about = concerning. It also marks the cause (almost limited to mental emotion), and the manner.	<p>About = around, near, at, about (of time or number), during, about = concerning, about = occupied about. ὁ ἄνθρωπος τὴν αἰσθητικὴν ἔχει τρεῖς διακρίσεις;</p> <ol style="list-style-type: none"> 1. those about any one i. e. his attendants or followers, 2. the person himself along with his attendants or followers, 3. the person himself (usually however, in the best writers, with a tacit reference to a party or class which he represents).

Κατά

1. With the genitive, *down from, down into, down under, down upon, down over*, rarely *over* = *throughout*, rarely *down to* a time, rarely *at* a mark, *against*, *about* = *concerning*, *by* in oaths. Akin to the last meaning is that of κατ' in εὐχέσθαι καθ' ἑκατόμβης, *to offer a prayer with a vow to sacrifice a hecatomb*.

2. With the accusative, *down or down with* a current, *in accordance, correspondence or conformity with, with respect to, as to, out of* a feeling, *for the purpose of, along, throughout or over, at or in* (of place, time or circumstance), *in the time of, in a line with or opposite*. It also marks *manner*, particularly in many adverbial expressions, *distribution*, and (with numbers and the like) *approximation*.

ὑπέρ

1. With the genitive, *over* (commonly of rest, sometimes of motion), *on* = *on the margin of* the sea, *further up than or beyond, in defence of, on behalf of, for the sake of, by reason of, instead of, concerning*.

2. With the accusative, *over* (of motion or of rest), *beyond* (of motion or of rest), *before* (of time), *beyond* = *in excess of, contrary to*.

V. PREPOSITIONS GOVERNING THREE CASES.

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' Ἀμφὶ (most frequently in poetry and in Ionic Greek) —

WITH THE GENITIVE.

*On both sides of, about —
around, about — concerning.*

DATIVE.

*On both sides of, about —
around, near or at, in of time,
about — concerning. It also
marks the cause (almost limited
to mental emotion), and the
manner.*

ACCUSATIVE.

*About — around, near, at,
about (of time or number),
during, about — concerning,
about — occupied about,
of ἀμφὶ τινα has three distinct
meanings;*

1. *those about any one i. e.
his attendants or followers,*
2. *the person himself along
with his attendants or followers,*
3. *the person himself (usually
however, in the best writers,
with a tacit reference to a
party or class which he re-
presents).*

PREPOSITIONS.

Ἐν

Upon, at or in (whether strictly local or in a less literal sense), *to, in or by or by way of* (denoting manner, circumstance or accident), *over* = *in command or charge of, in the time of, in the case of, after* (with verbs of naming). ἔνι τριῶν, *three deep*; ἔνι ὅρκῳ, *eight bricks thick*; ἔνι μαρτύροις, *in the presence of witnesses*; ἐπ' ὅρκου, *upon oath*, ἔνι τοῦτοις, *in this state of things*.

Μερά

Among, with (generally of association, community of action or suffering, whereas σύν more properly denotes accom-

Upon (seldom in prose), *at, in, to rarely, on condition of, in dependence on or in the power of, for, with a view to, against, over* = *in command or charge of, after* (with verbs of naming), *upon* = *in addition to, next to or upon or after* (of succession). It also denotes *condition or state, circumstance, manner, accompaniments, part of time*, or with its case forms a periphrasis for an adjective or adverb. οἱ ἐνὶ πᾶσι, *the rear of an army*.

Between, amongst, in. It also marks *equality or correspondence*, and has the meanings of *in addition to* and *to* (the latter

On to or on (implying motion), *towards or to, against, to or for or a -* (of the purpose or object), *over* (of space or time), *as far as, till, so far as regards*. ἐνὶ τῷ βέλτιον, *for the better*; ἐνὶ σταθμῇ, *according to rule*; ἐνὶ πέντε, *five deep* (rarely, for ἐνὶ with the gen.).

Amongst, amidst (implying motion), *after* = *in quest of or in pursuit of, after* = *following behind, after* of time and

GENITIVE.	DATIVE	ACCUSSATIVE.
<p>paniment). It also marks <i>man-ner</i>, <i>circumstance</i>, &c., viewed as in <i>association</i> with persons, acts or conditions, and very rarely <i>coincidence of time</i>.</p>	<p>only with verbs of giving). The usage with the dat. is entirely poetical.</p>	<p>of order, <i>after</i> — <i>in accordance with</i>, <i>for</i> — <i>with a view to</i>. Sometimes it means <i>between</i>, <i>amongst</i>, <i>in</i>, without the idea of motion, as with the dat. case.</p>
<p>Παρά <i>From beside, from</i> (generally of persons), hence <i>by</i> (of the agent viewed as <i>the origin from which</i>), rarely (poet.) <i>beside</i> or <i>at</i>, as with the dative.</p>	<p><i>Beside, at, among, with</i> (all of persons or things, but more commonly of persons). παρά, <i>in my judgement</i>; παρά βασιλεῖ, <i>at court</i>, also <i>in the king's service</i>. It is generally — Lat. <i>apud</i> or Fr. <i>chez</i>.</p>	<p><i>Beside or along</i> (of motion), <i>to</i> (usually of persons), <i>on one side of</i> or <i>past</i> a place and hence <i>beyond</i> it (with verbs of motion), <i>beside</i> or <i>beyond</i> (metaph.), <i>contrary to</i>. Sometimes it follows comparatives, strictly meaning <i>beyond</i>, but being virtually — ἤ. Such expressions as παρά πολλὸν ἔμεινον, <i>better by far</i>, seem to have arisen from a sort of <i>hyperlativ</i></p>

*lage.** *παρά* with the accus. also means *by the side of* (implying rest; and for the most part extension *along*), in comparison *with*, *besides*, in the course of. *πληρὶ παρά πληρὶν*, *blow for blow alternately*; *παρ' ἡμέραν*, *on alternate days*, but more commonly, *day by day*;

* For this figure, see at the end of the Syntax. Such phrases are commonly explained somewhat differently (see, for instance, Liddell and Scott sub *παρά*); but the editor ventures to think this explanation more satisfactory than any he has seen. *παρά* πολὺ ἔμεινον would thus be = *πολὺ ἔμεινον παρά (τι)*, *much better beyond (than) anything*. *παρά μικρόν ἦλθεν ἀποθανεῖν*, *he was within a little of dying*, = *ἦλθε μικρόν παρά τὸ ἀποθανεῖν*, *he came a little on one side of (short of) dying*. *παρά τοσοῦτον γιγνώσκω*, *I am so far from thinking*, = *τοσοῦτον παρά τὸ γιγνώσκειν εἰμί*, *I am so much short of thinking*. So, somewhat modified, — *παρ' ὀλίγον ἐξέφυγον*, *they had a narrow escape*. *παρά τοσοῦτον κινδύνον ἐλθεῖν*, *to have such a narrow escape from a danger* (observe, *τοσοῦτος* such in quantity means *so little* as well as *so much*). For a similar peculiarity of usage, compare *ἀπὸ σταδίων τετραράκοντα τῆς ἡλιάσεως* above sub ἀπὸ, and the Latin *α milibus passuum duobus*, *two miles off*, ante diem quintum Kalendas, the fifth day before the Kalends.

GENITIVE.	DATIVE.	ACCUSATIVE.
<p>Περί <i>About</i> = <i>around</i> (rarely), <i>about</i> = <i>concerning</i>, <i>for</i> = <i>on</i> <i>behalf of</i>, <i>for the sake of</i> (of a motive), <i>before</i> = <i>superior to</i> (in Homer and Pindar). περί πολλοῦ, μικροῦ &c., <i>of much</i> <i>importance</i>, <i>of little importance</i> &c.</p>	<p><i>About</i> = <i>around</i> (generally of that which is <i>close round</i>, particularly of what is worn <i>about the person</i>), sometimes in a looser sense <i>about</i> = <i>near</i>, <i>about</i> = <i>concerning</i> (with verbs of <i>fearing</i>, <i>caring</i> and their contraries). χεῖρ' ἔχειν περί ἐγχεί, <i>to have his spear in his</i> <i>hand</i>, — lit. <i>to have his hand</i> <i>about (grasping) his spear</i>; περί δοῦπ' ἵσταται, <i>pierced by the</i> <i>lance</i>, <i>he gasped and heaved</i>, the notion being that of the <i>flesh surrounding</i> the lance which enters it.</p>	<p>περὶ τὴν ἐμπειρίαν, <i>by reason</i> <i>of experience</i> (compare the vulgar English <i>along of</i>).</p> <p><i>About</i> = <i>around</i> (seldom of what is worn <i>about the person</i>), <i>at or near</i>, <i>about</i> (of time), <i>about</i> (of number), <i>about</i> (of that about which one is occupied), <i>about</i> = <i>concerning</i> rarely, but not unfrequently in a prefig- nant sense combining the meanings of περί with the gen. and πρός with the acc. <i>concerning and towards</i>. of περί τινα like of ἀμφοῖ τινα, <i>for</i> the meanings of which see under ἀμφί.</p>

πρὸς

On the side of or towards —
in the direction of, on the side of
of (of descent), on the side of
= in favour of, in correspon-
dence or agreement with, from
(of the source or origin of
anything), by (with the agent
of a passive verb), before or
by (in attestations or entrea-
ties), before — in the sight of.

At, on, by or close to, at (of
anything on which one is em-
ployed), in addition to.

Towards, to (mostly, like
πρὸς, of persons), sometimes
as with the gen. towards = in
the direction of (of rest). It
also marks a great variety of
relations, frequently that of
the more remote object, cor-
responding in the main to the
English to, though our idiom
often requires some other pre-
position. It means besides
with a view to, with refe-
rence to, in accordance with
or conformably to, in com-
parison with, beyond (in com-
parisons), towards (of time).
πρὸς αἶπος, uphill; πρὸς βίαν,
by force; πρὸς καιρὸν, season-
ably, and so in many other ad-
verbial phrases.

GENITIVE.

ὑπὸ

Under = *beneath* (implying rest), *under* (of a point lower down), *from under*, *by* (the regular preposition for the agent of a passive verb), *by* (of the subordinate agent, with other verbs), *under* = *in subjection* to (rarely). It also marks the attendant circumstances.

DATIVE.

Under = *beneath* (rarely, except in such expressions as ὑπὸ ζυγῷ, ὑπ' ἄμαρτι, *under* i. e. *harnessed to the yoke*, *harnessed to the chariot*), *under* = *close up to* (some lofty object), *under* = *in subjection to*. It is used also of attendant circumstances.

ACCUSATIVE.

Obs. πρὸς and παρὰ are the proper prepositions for *to* as applied to *persons*. As a substitute for them is often used the quasi- preposition ὧς, strictly of *persons* only, but sometimes of *towns* &c. as *collocations of persons*. See page 397.

Under (implying motion), *under* (with the notion of extension), *towards* or *about* (of time). It denotes *subjection* also, commonly with a notion of *being brought into* a state of subjection, rarely of *being in* a state of subjection *already existing*.

MEANINGS OF PREPOSITIONS IN COMPOSITION.

Most meanings of prepositions in compounds are so readily derivable from their meanings out of composition, that they will not be here particularized. But the following ones seem to require special notice.

Ἀντί denotes *hostility*.

Ἀπό means *by an abuse or improperly, completely*. It has also a peculiar limiting power, as in ἀποβλέπειν *to look away from all others to one in particular*, and hence comes to mean *in the one right or due way to the exclusion of all others*, as in ἀποδιδόναι *to give up to the rightful claimant, to give what is due, to pay*.

Ἐν, in adjectives, *somewhat*.

Σύν, *completely*.

Ἀνά, *aloud, up again*, hence *again, back again, back, backwards*. Hence, like the Latin *re-*, it comes to denote *the retracing of one's steps in any matter, the reversing of an act*, and from this gets a *privative force* generally, as in ἀνήκοος *disobedient*.

Διά, *in a different direction or in different directions*. It also denotes *admixture*, as in διάλευκος *streaked with white*, διάχρυσος *interwoven with gold*.

Κατά, like the Engl. *down*, denotes *overpowering*, as in καταβοᾶν *to shout down*. Like the Engl. *be-*, it gives a transitive force to a verb.

Ἐπὶ marks *completeness, encroachment or extension beyond a limit, spontaneous action*.

Μετά means *backwards, back, reversely*, and hence it gets a meaning of *reversing, undoing, changing &c.*

Παρά, *over from one to another, over (of influence successfully exerted)*, as in παρὰπειθαι *to persuade*

over. It also denotes *impropriety, irregularity or abnormal condition*.

Περί denotes *superfluity*. From the notion of looking *all round* a point, but *not at the point itself*, it gets the sense of *neglecting, overlooking* (as we say, from the notion of looking *over*, but *not at*). It also implies *circumstance* (as it were *surrounding* any act or event), and *result* (brought about by the revolution of events).

Υπό, *secretly, slightly*. It also denotes *admixture*, as in *ὕψιλλος*, *mixed with gold*.

OTHER PARTICLES.

1. *Ἄν* is often used with the imperfect, sometimes with the aorist, to mark a *habit*; as,

ἀνέρωσαν ἄν αὐτούς, *I would* (i. e. *used to*) *crossquestion them*.

2. *Ἄν* is sometimes understood, when the verb is in the indicative of an historical tense; as,

εἰ μὴ ᾔδειν, φόβον παρέσχεν ὅδε κῶπος, *if I had not known, this uproar would have caused me alarm*.

Obs. 1. When the verb is in the optative, *ἄν* is very rarely understood, hardly ever in prose.

Obs. 2. The use of certain imperfects without *ἄν* which denote *necessity, duty, possibility, inclination &c.*, such as *χρῆν, ἔδει, πρέσβηε, ἐξῆν, ἐβούλόμην &c.*, must not be referred to an elliptical construction, but to

the Greek idiom's preferring in such cases an *absolute* to a *conditional* statement. So, ἀξιον ἦν ἀκοῦσαι, *it would have been worth while to hear* — lit. *it was worth while to hear (whether we chose to hear or not)*. Sometimes ἄν is added, but seldom.

3. Ἄν is not unfrequently (in certain expressions, usually) placed in an irregular position, apart from the word which it qualifies; as,

οὐκ ἄν οἶδα εἰ δυνάμην, *I do not know if I should be able* — where ἄν belongs to δυνάμην.

4. ἄν is often repeated pleonastically; as, ἄλγος ἄν προσθείμεθ' ἄν, *I should bring upon myself a sorrow more*.

Obs. 1. On the other hand, when a participle is connected with a finite verb following, ἄν sometimes extends its conditional force to the verb, though expressed with the partic. only.

Obs. 2. We must be careful to distinguish between this ἄν (very rarely ὅν) and the conjunction ἄν = ἦν = ἐάν (a comp. of εἰ and ἄν). ἄν never begins a sentence.

5. The negatives οὐ and μή with their respective compounds are thus distinguished. οὐ is *objective* i. e. it asserts non-existence, non-action &c. in past, present or future time: μή is *subjective* i. e. it contemplates rather than asserts non-existence, non-action &c. in past, present or future time. Thus οὐ negatives directly and independently, while μή is used in abstract and hypothetical language, in prohibitions, in wishes and the like, and after particles marking a condition or a purpose.

ἄν is exceedingly rare. By analogy, ἄν is appended (very rarely) to μή, though μή has not a like origin.

10. The transition from the relative-adverbial to the final-conjunctive usage is observable in the construction of ὥς and ὅπως with the fut. indic. after verbs of *deliberating, endeavouring* and the like, which in this connection is interchangeable with the conjunctive; as,

βουλεύεται ὅπως μήποτε ἔτι ἔσται ἐπὶ τῷ ἀδελφῷ,
*he forms a scheme that he may no longer be in
 his brother's power — or he schemes how he
 shall no longer &c.*

11. It is observable also in the occasional use of ἵνα, ὥς or ὅπως with the indic. of an historical tense, to mark an end *which might have been, but was not, attained*; as,

οὐκοῦν ἐχρῆν σε Πηγάσου ζευξέαι πτερόν, ὅπως
 ἐφαίνου τραγικώτερος, *you ought then to have
 harnessed the winged Pegasus, that you might
 appear more tragic — or in which case you
 would have appeared &c.*

For another example, see page 308.

The absence of ἄν in this construction is noteworthy (compare above Rule 2. Obs. 2).

12. The transition from the interrogative to the final meaning of μή, is illustrated by its usage with the indicative after verbs of *enquiry, doubt, fear, precaution* and the like; as,

ὅρα μή ταῦτα ψευδῆ ἐστίν, *see whether this is
 (= lest this be) false i. e. take care that this be
 not false.*

εἶδω μή πάντα νημέρτεα εἶπεν, *I fear whether
 (= lest = that) she told us all things true.*

φοβοῦμαι μή πολλὰ χαλεπὰ εὐρήσομεν, *I fear
 whether (= lest = that) we shall find many
 difficulties, as nearly as possible equivalent to*

either may be used, the preference of one or the other depending merely upon the particular notion present to a writer's mind. Thus, for instance, οἱ οὐ σοφοὶ ὄντες, *those who are not wise*, signifies *those individuals who are*, as a matter of fact, *unwise*, whilst οἱ μὴ σοφοὶ ὄντες signifies *any such as may be unwise*, hypothetically. But in speaking of *unwise men* as a class, one expression will evidently be, in most cases at least, virtually equivalent to the other.

8. Two or more negatives of the same kind (i. e. of the οὐ class or of the μὴ class) do not destroy one another; and indefinite words following a negative usually take a negat. form; as,

σμικρὰ φύσις οὐδὲν μέγα οὐδέποτε οὐδένα οὔτε
ιδιώτην οὔτε πόλιν ὄρᾳ, *a mean nature never
does any great act either towards an indi-
vidual or towards a state.*

μηδὲν μηδὲν εἶπης, *say nothing to any one.*

9. ὥς, ὅπως, ἵνα, μὴ and in poetry ὅφρα, as *final* conjunctions (i. e. conj. marking the end or purpose), are followed by the conjunctive mood, or, in connection with past time (see *Rule 27 p. 306*), by the optative; as,

πάρεμι, ἵνα ταύτην τὴν θεάν ἶδω, *I am come,
that I may see this sight.*

ᾤρσαν νόμφαι αἶγας ὄρεσκάους, ἵνα δειπνήσειαν
ἐταῖροι, *the nymphs started some mountain she-
goats, that my followers might feast.*

Obs. ὥς, ὅπως, ἵνα, ὅφρα, are also relative adverbs, and retain, even as conjunctions, so much of their original relative character, that they sometimes take the appended ἄν or χέ before the conjunctive verb (or now and then before the optative — see *Rule 26. Obs. p. 306*). This occurs chiefly in poetry, and ἵνα

άν is exceedingly rare. By analogy, άν is appended (very rarely) to μή, though μή has not a like origin.

10. The transition from the relative-adverbial to the final-conjunctive usage is observable in the construction of ώς and ύπως with the fut. indie. after verbs of *deliberating, endeavouring* and the like, which in this connection is interchangeable with the conjunctive; as,

βουλεύεται ύπως μήποτε έτι έσται έπὶ τῷ ἀδελφῷ,
*he forms a scheme that he may no longer be in
 his brother's power — or he schemes how he
 shall no longer &c.*

11. It is observable also in the occasional use of ίνα, ώς or ύπως with the indic. of an historical tense, to mark an end *which might have been, but was not, attained*; as,

οὐκοῦν ἐγρήν σε Πηγάσου ζευξάι πτερόν, δπως
 ἐφάνου τραγικώτερος, *you ought then to have
 harnessed the winged Pegasus, that you might
 appear more tragic — or in which case you
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 (= lest this be) false i. e. take care that this be
 not false.*

δείδω μή πάντα νημέρτεα είπεν, *I fear whether
 (= lest = that) she told us all things true.*

φοβοῦμαι μή πολλὰ χαλεπὰ εύρήσομεν, *I fear
 whether (= lest = that) we shall find many
 difficulties, as nearly as possible equivalent to*

φοβοῦμαι μὴ πολλὰ χαλεπὰ εὐρωμεν. The fut. indic. perhaps marks a stronger conviction than the conjunctive that the anticipation will be realised.

13. οὐ μὴ, as a strengthened negative, is used with the indicative of the future or with the conjunctive of the aorist; as,

οὐ σε μὴ γνῶς' οὐδ' ὑποπιέσουσιν, *they will not (or they certainly will not) know you or suspect you.*

Obs. In this usage the μὴ is the conj. — *lest*, and there is probably an ellipsis of δέδοικα, φόβος ἐστὶ or the like. Indeed we sometimes find such words expressed; as in οὐ φόβος, μὴ σε ἀγάγω ἐπὶ τὸ πονοῦντα ταῦτα πορίζεσθαι, *there is no fear of my leading you to procure these by working hard.*

14. οὐ μὴ has a different sense, when used with the second person of the future indicative in questions virtually prohibitive; as,

οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία; *won't you leave off talking nonsense at this rate, Xanthias? or don't go on talking nonsense, X.*

Obs. μὴ is here probably the negat. adv., the lit. English being — *won't you not talk nonsense?*

15. After verbs &c. of *fearing*, the fear that something *is not* or *will not be* is marked by μὴ οὐ, and a similar usage obtains after verbs of *precaution* and the like. Sometimes μὴ οὐ is used elliptically, the verb being understood; as,

δέδοικα μὴ οὐ θεμετὸν ᾗ, *I fear lest it may not be right* or *I fear that it is not right.*

ἀλλὰ μὴ οὐκ ᾗ διδακτόν, *but possibly it is not a*

thing to be taught — supply ὅρα — *but see lest it be not* &c.

μη οὐδὲν ἄλλο σκεπτέον ἤ, *it seems as if we had nothing else to consider* — (*see*) *lest it be necessary to consider nothing else.*

16. After verbs &c. of *denying, forbidding, disbelieving, preventing* and the like, μή is usually inserted before an infinitive following; as,

ἀρνοῦμαι μὴ εἰδέναι, *I deny that I know it.*
τῆς θαλάσσης εἰργον μὴ χρῆσθαι τοῦς Μιτυληναίους,
they shut out the Mitylenæans from the use of the sea — lit. *they shut out the M. from the sea (so as) not to use it.*

Obs. This constr. no doubt arose from an ellipsis of ὥστε, which is occasionally expressed.

17. When such words are used negatively, the following infinitive takes μή οὐ instead of μή; as,

οὐδὲν κωλύει μὴ οὐκ ἀληθὲς εἶναι τοῦτο, *there is nothing to prevent this from being true.*

18. μή οὐ is also used with an infinitive after δεινόν ἐστι, αἰσχρόν ἐστι and similar phrases and after expressions denoting *impossibility, unreasonableness* &c.; as,

αἰσχρόν ἐστι μὴ οὐ ταῦτα εἰδέναι, *it is disgraceful not to know this.*

οὐκ οἰκός ἐστι Ἀθηναίους μὴ οὐ δοῦναι δίκας τῶν ἐποίησαν, *it is not right that the Athenians should not be punished for what they have done.*

19. Sometimes also μή οὐ is used with a participle in a causal or conditional clause after negative expressions; as,

εἰνάτη οὐκ ἐξελεύσεσθαι ἔφασαν, μὴ οὐ πλήρης ἔοντος τοῦ κύκλου, *they said they would not come out on the ninth day, as the orb (of the moon) was not full.*

Obs. We find occasionally such expressions as *σχήσω σε πηδᾶν, I will prevent you from leaping*, and *οὐ δύναμαι μὴ μεμνησθαι αὐτοῦ, I cannot help remembering him*. But it is seldom that good authors deviate from *Rules 16, 17 and 18*.

20. The adverb *ὥς* *as* is frequently pleonastic; as, *ὥς ἀληθῶς πιστοί, really trustworthy* — lit. *trustworthy in such a way as really (to be so)*. *ὥς ἐπ' ἀργυρολογίαν ὤχοντο, they departed for the purpose of collecting supplies* — lit. *they departed as (they would depart) for the purpose &c.*, which might also mean *under pretence of collecting supplies*.

ὥς πρὸς βασιλέα πέμπει, he sends to the king — lit. *as (he would send, if sending) to the king*.

Obs. Hence, by an ellipsis of the preposition, arises the quasi-prepositional usage of *ὥς*; as in *ὥς βασιλέα, to the king*. — *ὥς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὥς τὸν ὁμοῖον, how does the god ever bring like man to like!*

21. *ἄχρι, μέχρι, ἕως, ἕστε*, in both senses of *until* and *as long as*, take an indicative verb, if the notion to be expressed is *objective*; the appended *ἄν* and a conjunctive, if the notion is *subjective*; as,

μέχρι δυνατόν ἦν ἐμάχετο, as long as it was possible, he continued fighting.

οὐποτε λήγουσιν, ἕστ' ἂν ἄρχωσιν αὐτῶν, they never leave off till they have dominion over them.

Obs. When the principal verb is in a past tense, the conjunctive verb becomes, as a matter of course, optative, and the *ἄν* is dropped (see however *Obs.* under *Rule 26*, page 306). And of course in the *orat. obl.*, the indicat. verb. often passes into the optative.

22. *πρὶν* (sometimes *πρὶν ἤ*, but commonly *πρὶν*) *before that*, may be followed by the indicative mood; as,

ἦν follows the genitive absolute τῆς ὥρας οὐσης as if it had been ὅτι ἡ ὥρα ἦν.

2. *Brachylogy* (βραχυλογία, *brevity of speech*) is an abbreviated phraseology, yet not so curtailed as to obscure the intended meaning; as, αἵματι οἱ δεύοντο κόμαι Χαρίτεσσιν ὁμοῖαι, *his hair beautiful as the Graces' was steeped in blood*. Χαρίτεσσιν ὁμοῖαι is a brachylogical expression for ταῖς τῶν Χαρίτων κόμαις ὁμοῖαι.

3. *Constructio Prægnans* (*Construction of pregnant or full meaning*) is the employment of such a combination of words, that from the relation in which they stand is evolved some fresh collateral meaning not inherent in the words themselves. Thus in — ἐς τὴν Σαλαμίνα ὑπέχκεται ἡμῖν τέχνα τε καὶ γυναῖκες, *our children and wives have been taken to Salamis and are deposited in security there* — ὑπέχκεται a verb implying *rest* is joined with ἐς a preposition of *motion*, from which collocation arises the notion of *having been carried to the place*. So, ἐν Ἀμπρακίᾳ καὶ ἐν Λευκαδίᾳ ἀπήσαν, *they departed for Ambracia and Leucadia and landed there*, the verb of *motion* joined with a preposition of *rest* implying that they *went thither and were there*.

4. *Hypallage* (ὑπαλλαγή, *substitution*) is an inversion of construction. For example, instead of δωρεῖσθαι τι τινί, *to present a thing to a person*, is also used δωρεῖσθαι τινά τινι, *to present a person with a thing*; where the more remote object has become the immediate object of the verb. So, ταῖς πρόφραις δέβρεις καταπεταννύναι, *to spread screens of hide over the bows* — and καταπεταννύναι τὴν αὐλὴν δικτύοις, *to spread the court over with nets*. So likewise, for ἀποστερεῖν τινά τινος, *to deprive a person of a thing*, is found, though very rarely, ἀποστερεῖν τί τινος, *to take a thing away from a person*.

5. *Hyperbaton* (ὑπερβατόν, *passing over*) is an irregularity of position, by which a word or words are

πρὶν ἄνδρὸς σπλάγγχον ἐκμαθεῖν σαφῶς, στυγεῖ,
*before he has really learned the true character
 of a man, he hates him.*

δεῖται αὐτοῦ μὴ πρόσθεν καταλῦσαι πρὸς τοὺς
 ἀντιστασιώτας, πρὶν ἂν αὐτῷ συμβουλευέσῃται,
*he desires him not to make peace with those of
 the opposite faction, till he should consult with
 him.*

Obs. 1. Of course the ἂν is dropped, and the conjunctive replaced by the optat., when the principal verb is in a past tense.

Obs. 2. πρὶν before a conjunctive, is rarely found without ἂν in prose, not unfrequently in poetry, and always in Homer.

Obs. 3. Late writers often use the construction with the conjunctive after past tenses.

CERTAIN FIGURES OF SPEECH

may here be illustrated, which for their peculiarity or their importance seem to claim special notice.

1. *Anacoluthon* (ἀνακόλουθον, *inconsecutive*) is that irregularity, by which a sentence beginning with one kind of construction, deviates into a different construction as it proceeds. This is much more frequent in Greek than in most other languages, and is to be found abundantly in the best authors. Thus in Thucydides — νόσω γὰρ ἐπιέζοντο κατ' ἀμφοτέρα, τῆς τε ὥρας τοῦ ἐνιαυτοῦ ταύτης οὕσης ἐν ᾗ ἀσθενοῦσιν ἄνθρωποι μάλιστα, καὶ τὸ χωρίον ἅμα ἐν ᾧ ἐστρατοπεδεύοντο ἐλῶδες καὶ χαλεπὸν ἦν, *for they suffered severely from sickness for both these reasons, that the season of the year was that in which men are most liable to disease, and the spot in which they were encamped was marshy and unhealthy* — where, instead of the proper construction τοῦ χωρίου ὄντος, τὸ χωρίον

ῆν follows the genitive absolute τῆς ὤρας ὅσσης as if it had been ὅτι ἡ ὥρα ῆν.

2. *Brachylogy* (βραχυλογία, *brevity of speech*) is an abbreviated phraseology, yet not so curtailed as to obscure the intended meaning; as, αἷματι οἱ δεύοντο κόμαι Χαρίτεσσιν ὁμοῖαι, *his hair beautiful as the Graces' was steeped in blood*. Χαρίτεσσιν ὁμοῖαι is a brachylogical expression for ταῖς τῶν Χαρίτων κόμαις ὁμοῖαι.

3. *Constructio Prægnans* (*Construction of pregnant or full meaning*) is the employment of such a combination of words, that from the relation in which they stand is evolved some fresh collateral meaning not inherent in the words themselves. Thus in — ἐς τὴν Σαλαμίνα ὑπέχχεται ἡμῖν τέχνα τε καὶ γυναῖκες, *our children and wives have been taken to Salamis and are deposited in security there* — ὑπέχχεται a verb implying *rest* is joined with ἐς a preposition of *motion*, from which collocation arises the notion of *having been carried to the place*. So, ἐν Ἀμπρακίᾳ καὶ ἐν Λευκαδίᾳ ἀπῆσαν, *they departed for Ambracia and Leucadia and landed there*, the verb of *motion* joined with a preposition of *rest* implying that they *went thither and were there*.

4. *Hypallage* (ὑπαλλαγή, *substitution*) is an inversion of construction. For example, instead of δωρεῖσθαι τι τινί, *to present a thing to a person*, is also used δωρεῖσθαι τινά τινι, *to present a person with a thing*; where the more remote object has become the immediate object of the verb. So, ταῖς πύρραις δέβρεις καταπεταννύναι, *to spread screens of hide over the bows* — and καταπεταννύναι τὴν αὐλὴν δικτύοις, *to spread the court over with nets*. So likewise, for ἀποστερεῖν τινά τινος, *to deprive a person of a thing*, is found, though very rarely, ἀποστερεῖν τί τινος, *to take a thing away from a person*.

5. *Hyperbaton* (ὑπερβατόν, *passing over*) is an irregularity of position, by which a word or words are

removed from the place in a sentence naturally belonging to them, and as it were *pass over* other words to an unusual place. So, περὶ τίνος ἂν μάλλον πολλάκις τις νοῦν ἔχων χαίροι λέγων καὶ ἀκούων; *about what would a sensible man be more delighted to speak often and hear others often speak?* Here πολλάκις would naturally be placed with λέγων καὶ ἀκούων. Hyperbaton was in certain phrases the conventional usage, in some passages it gives marked emphasis, and in poetry it is frequently a metrical convenience: but in many instances it seems impossible to assign any good reason for such a departure from the regular order of words.

6. *Prolepsis* (πρόληψις, *anticipation*) is the use of any term before it is, strictly speaking, applicable; as, for instance, in reference to the producing of any effect, to employ words which are not properly applicable till that effect has been already produced. Thus in — τῶν σῶν ἀδέρκτων ὁμμάτων τητῶμενος, *deprived of the sight of thy eyes* — ἀδέρκτων is proleptic, the literal English being *deprived of thy sightless eyes*. Thus also in — ὁπαδοὺς ὀπλίσαι ξιφηφόρους, *to arm the attendants with swords* — ξιφηφόρους is proleptic, as the literal translation would be *to arm the attendants bearing swords*.

7. *Zeugma* (ζεύγμα, *a yoking together*) is a brachylogical figure, by which a verb applying properly to one person or thing mentioned, is used in reference to others to which it does not properly apply. Thus, ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην, *and they wear a dress like the Scythian dress, but (speak) a language of their own* — and οὕτε φωνὴν οὕτε τοῦ μορφῇ βροτῶν ὄψει, *thou shalt neither (hear) the voice nor see the form of any mortal man*.

The following remarkable usages should be likewise noted.

8. A word sometimes virtually assumes, in certain connections, a meaning which is negative or opposite

ἦν follows the genitive absolute τῆς ὥρας οὐσης as if it had been ὅτι ἡ ὥρα ἦν.

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10. Frequently in poetry, an adjective which is properly attributive to a genitive case depending on a substantive, agrees with that substantive instead of the genitive; as, ἐμὰ κήδεα θυμοῦ, *the woes of my heart*; νεῖκος ἀνδρῶν ζύναιμον, *the strife of kindred men*; ματρῶν ἄγνισμα φόνου, *purification from the murder of a mother*.

DIALECTS.

There are four principal dialects of the Greek language — the Æolic, the Doric, the Ionic, the Attic.

The Doric is hard, rough, and broad; as is also the Æolic, which retained the digamma (ϝ) after it had been dropped in the other dialects.

The Ionic was the softest of the dialects, on account of the frequent meeting of vowels, and the rare occurrence of the aspirated letters.

The Attic dialect is usually divided into the Old Attic and the New Attic, though it is impossible to draw the line sharply between the two. Thucydides and the elder dramatists are examples of the former. In Xenophon we see a state of transition, and in Demosthenes the completion of the change. The New Attic, which was the dialect of his speeches and of Menander's plays, preferred the softer forms; as, ἀλλαγείς rather than ἀλλαχθεῖς, σύν for ζύν, ῥρ instead of ρς, and ττ instead of σς, as πόρρω for πόρσω, θάλαττα for θάλασσα &c.

The numerous variations of the different dialects should be learned by careful observation in reading with the aid of a good lexicon.

to its proper sense. Dramatic poetry supplies numerous examples of this peculiarity. So — εἰ σε μὴ κνίζοι λέγος, *if (the loss of) thy partner did not exasperate thee* — ὁ ἐν Αὔλει φόνος, (*deliverance from*) *being slain at Aulis* — ζώνη = ζώνης λύσις, *a bridal* — βίος = βίου τελευτή, *death*.

9. Part of any whole is often spoken of as if part, not of that whole, but of the remainder. This usage occurs principally with the superlatives and ἄλλος. In a passage already referred to, Thucydides speaks of the Pelopponnesian war as ἀξιολογώτατος τῶν προγεγενημένων, just as though it were one, not of the whole number of wars which had happened up to that time, but of the other wars which had been waged before it. Homer has, in the *Odyssey*, οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο, *lit. — for there is not in addition to the vile belly any other more importunate thing (than it is)*, as though the belly could be one of the things more importunate than itself. So, οὐκ ἦν γόρτος οὐδὲ ἄλλο οὐδὲν δένδρον, ἀλλὰ ψιλή ἦν ἅπαντα ἡ χώρα, *there was no grass nor any tree either (to be seen), but all the country was bare* — *lit. nor any other tree*, as though grass were one species, not of the two species of vegetation mentioned, but of the other viz. trees. χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας, φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ, *for, besides the (imputation of) indolence which they incur, they excite an ill-natured feeling of envy towards them on the part of their fellow-citizens* — as if φθόνος were another kind of ἀργία, and not one of the combined evils ἀργία and φθόνος. ὑπὸ τῶν πολιτῶν καὶ τῶν ἄλλων ξένων, *by the citizens and foreigners also*. Thus also it is that εἰ μὴ is sometimes virtually = ἀλλά.

Obs. The common construction of the genitive after a comparative is probably to be referred for its origin to this usage; in accordance with which such a sentence as ὁ Κῦρος τοῖν ἀδελφοῖν νεώτερος ἦν, *Cyrus was the younger of the brothers*, would pass

into ὁ Κῦρος τοῦ ἀδελφοῦ νεώτερος ἦν. Thus, the genitive ἀδελφοῦ would be originally partitive, like ἀδελφοῖν; from which meaning the transition would be natural to the peculiar sense of *than* after the comparative.

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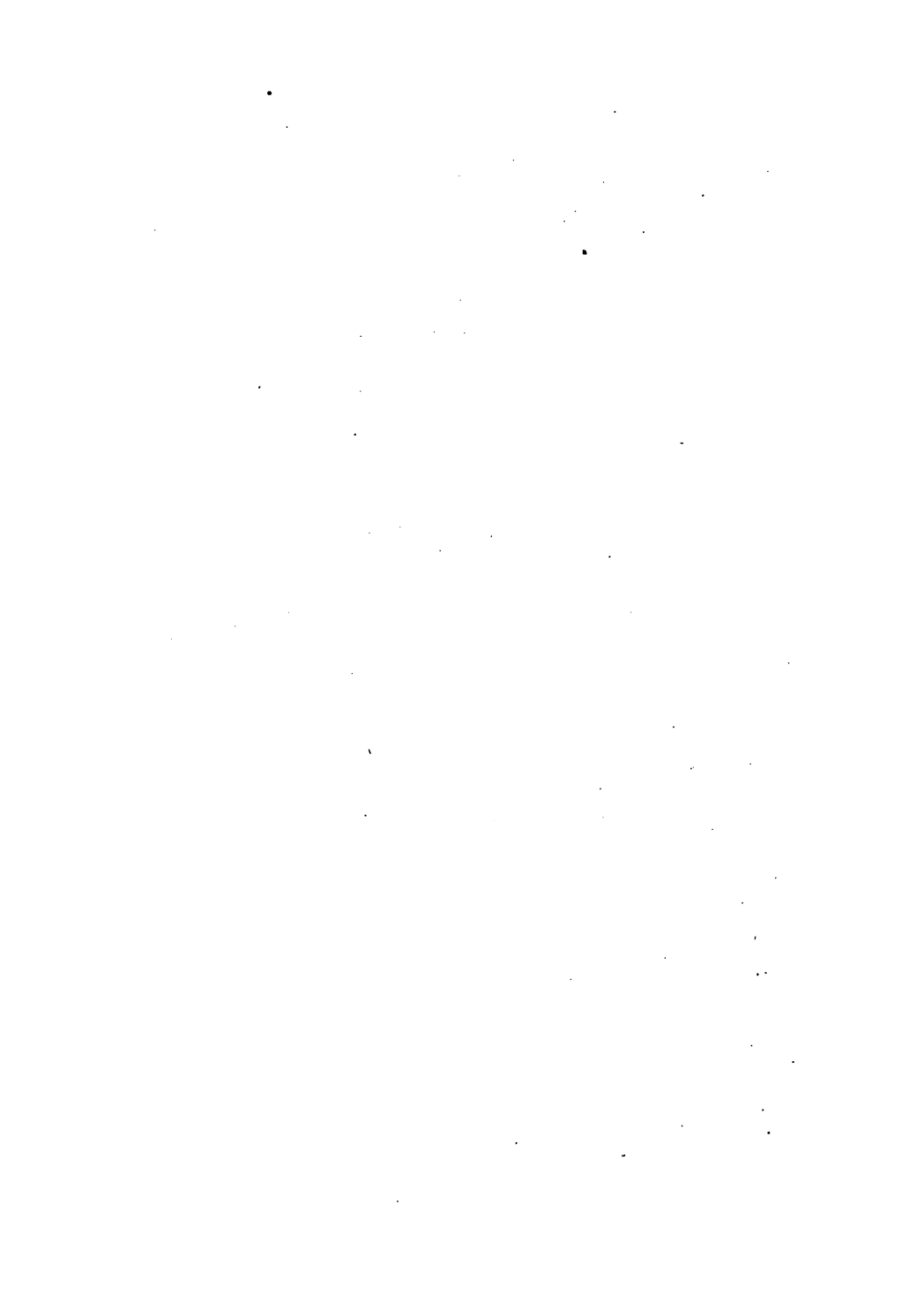
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